# ANNUAL REPORT

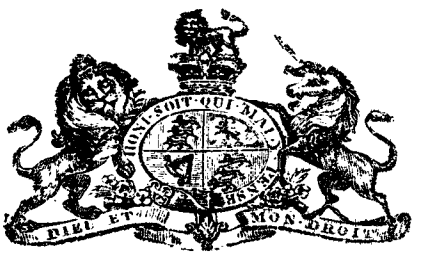
OF THE

# ARCHÆOLOGICAL SURVEY,

# EASTERN CIRCLE,

FOR

## 1907-1908.




84172

Calcutta.

THE BENGAL SECRETARIAT PRESS.

1908.

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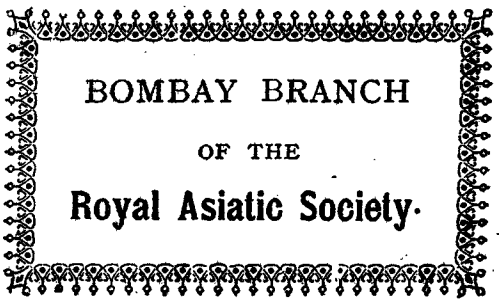


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No. 164.

FROM DR. T. BLOCH,

*Superintendent, Archæological Survey, Eastern Circle,*

TO THE SECRETARY TO THE GOVERNMENT OF BENGAL,

GENERAL DEPARTMENT.

*Calcutta, the 10th June 1908.*

SIR,

I HAVE the honour to submit my Annual Report for 1907-1908, and to ask you to order the Press to send me a proof *in triplicate* at an early date.

2. The report was due to reach you on the 31st May, and the short delay is due to pressure of other work, that kept me busy after my return from tour in the end of March. I beg to submit that the time allowed for writing up this report is very short, considering that I am generally on tour till early in April, and that, for this reason, it is very difficult to send you the report exactly in time.

3. Copies of the photographs mentioned in Appendix B of Part I of my report will be sent to you later on. My men have been busy all the time with printing copies of the Central Provinces' photographs for submission to the Government of that Province, together with the Conservation notes, written by Mr. Longhurst and by myself.

I have the honour to be,

SIR,

Your most obedient servant,

T. BLOCH,

*Superintendent, Archæological Survey,*
*Eastern Circle.*

# ANNUAL REPORT

OF THE

# ARCHÆOLOGICAL SURVEY, EASTERN CIRCLE,

FOR

## 1907-1908.

## PART I.—GENERAL REMARKS.

# ANNUAL REPORT

OF THE

# ARCHÆOLOGICAL SURVEY, EASTERN CIRCLE,

# FOR 1907-1908.

## PART I.

## GENERAL REMARKS.

1. *Conservation.*—Statements of the expenditure under this head are given in Appendix A. New works have been added only in the Central Provinces, where Mr. Longhurst and I have been touring last winter. It will be seen from our notes in Part II of this report, that this province needed a thorough inspection. Bengal and Assam are much better off; here all really important buildings, which deserve to be maintained, have been put on the list, and their conservation generally has made steady progress.

2. *Exploration.*—The broken Asoka column at Rampurwa in the northern part of Champaran has been dug out and an impression of the entire inscription has been taken. The two small mounds close to the pillar also have been excavated at the same time. This work has been done by an Assistant from the office of the Director-General, and mention of it is made here only for the sake of completeness. No other excavations have been conducted in my circle during last year. I trust, however, that my remarks in Part II on my tour in the Central Provinces will show that the ramains above ground still have something to tell us, and that one does not always need to search below surface for interesting antiquities.

3. *Inscriptions.*—Full information on anything new or interesting, found during the last year, is given in Part II of this report, and no further remarks are needed here.

4. *Departmental Notes.*—I returned from leave and took over charge of my office from Mr. Longhurst on the forenoon of the 7th January, 1908. No other changes have occurred during the last year. The staff has been carrying out their work to my entire satisfaction, and I have much pleasure in recording my appreciation of their services.

Mr. Longhurst made use of the recess of three months in the hills which has recently been granted to Archæological officers, and he was at Darjeeling from 16th June to 10th July 1907, and at Simla from 13th October to 1st November 1907.

The question of finding better accommodation for my office is still pending.

The expenditure incurred during the year was as follows:—

| 1908. | Rs. | A. | P. | Rs. | A. | P. |
|---|---|---|---|---|---|---|
| *Salary of gazetted officers—* | | | | | | |
| Superintendent's pay from 7th January to 29th February ... ... | 948 | 6 | 2 | | | |
| Assistant Superintendent's pay from 7th January to 29th February ... | 767 | 11 | 11 | | | |
| Pay and acting allowance as Officiating Superintendent from 1st March 1907 to 6th January 1908 ... | 5,096 | 12 | 4 | | | |
| | | | | 6,812 | 14 | 5 |
| *Salary of non-gazetted establishment—* | | | | | | |
| 2 Clerks ... ... ... | 1,200 | 0 | 0 | | | |
| 1 Photographer ... ... | 1,030 | 0 | 0 | | | |
| 2 Draftsmen ... ... ... | 925 | 7 | 9 | | | |
| 4 Peons ... ... ... | 323 | 9 | 9 | | | |
| Temporary establishment ... ... | 24 | 0 | 0 | | | |
| | | | | 3,503 | 1 | 6 |
| Carried over ... ..... | | | | 10,315 | 15 | 11 |

| 1808. | Rs. | A. | P. | Rs. | A. | P. |
|---|---|---|---|---|---|---|
| Brought forward ... | ..... | | | 10,315 | 15 | 11 |
| *Allowances—* | | | | | | |
| Travelling allowances ... ... | 3,297 | 0 | 6 | 3,297 | 0 | 6 |
| *Supplies and Services—* | | | | | | |
| Photographic charges ... ... | 247 | 14 | 6 | | | |
| *Contingencies—* | | | | | | |
| Hot and cold weather charges ... | 34 | 5 | 7 | | | |
| Postage charges ... .. | 92 | 0 | 0 | | | |
| Telegram charges ... ... | 53 | 9 | 0 | | | |
| Conveyance of stores, tents and records... | 276 | 1 | 6 | | | |
| Purchase of drawing instruments ... | 199 | 12 | 0 | | | |
| Do. of books ... ... | 34 | 12 | 0 | | | |
| Do. of maps ... ... | 132 | 2 | 0 | | | |
| Miscellaneous ... ... | 60 | 15 | 6 | | | |
| | | | | 1,131 | 8 | 1 |
| GRAND TOTAL ... | | | | 14,744 | 8 | 6 |

5. *Tours.*—The following is a statement showing the amount of time spent on tours and the object for which they have been undertaken:—

*Tours by Dr. T. Bloch—*

| 1908. | | Days. |
|---|---|---|
| January 11th to 16th ... | To Benares, to meet Director-General ... | 6 |
| January 26th to February 10th | To Rajgir, to complete article on excavations there for Annual Report, Part II ... ... ... | 16 |
| February 11th and 12th ... | To Bodh Gaya, to inspect new railing pillars returned by Mahant ... | 2 |
| February 13th to March 8th ... | Inspection of ancient remains in Jubbulpore district, viz., Bheraghat (18th to 21st February), Bahuriband and Rupnath (28th February), Bilhari (1st March), Tegowa (2nd March) ... | 25 |
| March 9th to 11th ... | To Eran in Sagar District ... .. | 3 |
| March 12th to 15th ... | To Burhanpur in Nimar District ... | 4 |
| March 16th to 18th ... | To Asirgarh ditto ... | 3 |
| March 19th to 21st ... | To Mandhata ditto ... | 3 |
| March 22nd to 25th ... | Inspection of Museum at Nagpur ... | 4 |
| March 26th to 28th ... | Inspection of Museum at Raipur ... | 3 |
| | Total ... | 69 |

*Tours by Mr. A. H. Longhurst—*

| 1907-08. | | Days. |
|---|---|---|
| May 7th ... ... | Inspection of sculptures and collections of Mr. Beglar at Chagdaha ... | 1 |
| June 9th to 12th ... ... | Inspection of Khān Jahān's tomb and Sathgumbaz mosque in the district of Khulna ... ... ... | 4 |
| July 11th to 24th ... ... | Inspection of mosque at Kusumbha in the district of Rajshahi ... ... | 14 |
| August 8th to 11th ... | Inspection of temples at Vishnupur ... | 4 |
| August 14th ... ... | Inspection of Roman Catholic Church at Serampore ... ... ... | 1 |
| September 4th to 7th ... | Inspection of ancient buildings at Panduah, Tribeni, and Ichaighosh and Shyamrupa in the districts of Hooghly and Burdwan ... | 4 |
| September 13th to 25th ... | Inspection of ancient remains at Dacca and at Chittagong ... ... | 13 |
| December 4th to 9th March 1908 | Inspection of ancient remains in the districts of Raipur, Nagpur, Bilaspur and Chanda in Central Provinces ... | 97 |
| | Total ... | 138 |

6. *Tour programme for 1908-1909.*—Besides carrying out the necessary tours of inspection in connection with the conservation of ancient monuments in my circle, I propose to set apart from two to three months during the next cold weather for continuing the excavations either at Rajgir or at Basarh in the district of Muzaffarpur. Both places are worth going on with, and I hope that sufficient funds may be had from the Imperial grant for Archæology to continue the work either at both places or at one of them at least. It would perhaps be best for Mr. Longhurst to join me during this time, in order to acquire some experience of excavation work, which is still new to him.

T. BLOCH,

*Superintendent, Archæological Survey,*
*Eastern Circle.*

# APPENDIX A.

*Statement of expenditure on conservation work, 1907-08.*

## IN BENGAL.

| District. | Locality. | Particular of work. | Amount sanctioned. | Amount spent. | Remarks. |
|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 |
| | | | Rs. | Rs. | |
| Burdwan ... | Kalna ... | Clearing jungle around mosque and tomb ... | 124 | 158 | Completed. |
| Ditto ... | Burdwan ... | Restoring tombstones of Sher Afgan and Kutbuddin. | 200 | 193 | Ditto. |
| Ditto ... | Ditto ... | Repairs to Dargāh of Bahrām Sakkā ... | 1,700 | 298 | In progress. |
| Birbhum ... | Sonator* ... | Repairs to ancient monuments ... ... | 55 | 160 | Completed. |
| Bankura ... | Vishnupur ... | Repairs to Shāmrāi's temple ... ... | 736 | 3 | In progress. |
| Do. ... | Ditto ... | Repairs to Madan Mohan temple ... | 474 | 2 | Ditto. |
| Hooghly ... | Pandua ... | Repairs to Minar and mosques ... ... | 27,723 | 1,145 | Ditto. |
| Do. ... | Serampore ... | Repairs to Henry Martin's tomb ... | 61 | 55 | Completed. |
| Murshidabad ... | Murshidabad ... | Repairs to Khushbagh and Roshanibagh ... | 781 | 771 | In progress. |
| Nadia ... | Plassey ... | Erecting monuments to mark the site of the battle-field and building inspection bungalow. | 19,429 | 2,181 | Ditto. |
| Khulna ... | Bagerhat ... | Repairs to Dargāh of Khān Jahān Alī and to Satgumbaz mosque. | 17,311 | 12,274 | Completed. |
| Patna ... | Maner ... | Repairs to Dargāh of Makhdūm Shāh ... | 25,265 | 1,000 | In progress. |
| Do. ... | Do. ... | Petty repairs to same ... ... | 800 | 787 | Completed. |
| Do. ... | Bihar ... | Repairs to Sayyid Ibrāhīm's tomb ... | 43 | 42 | Ditto. |
| Gaya ... | Shamshernagar | Repairs to tomb of Shamsher Khān ... | 49 | 66 | Ditto. |
| Shahabad ... | Arrah ... | Repairs to Soldiers' tombs ... ... | 4 | 6 | Ditto. |
| Ditto ... | Sasseram ... | Petty repairs to tombs of Hasan Khān and Sher Shāh. | 155 | 106 | Ditto. |
| Ditto ... | Rohtasgarh ... | Repairs to Palace and Inspection Bungalow | 546 | 582 | In progress. |
| Ditto ... | Chainpur ... | Repairs to Bakhtiyār Khān's tomb ... | 5,214 | 199 | Ditto. |
| Ditto ... | Buxar ... | Repairs to tombs ... ... ... | 22 | 4 | Completed. |
| Ditto ... | Bhabua ... | Petty repairs to Muṇḍeśvarī temple ... | 15 | 14 | Ditto. |
| Champaran ... | Lauriya (near Bettiah). | Petty repairs to Asoka pillars ... ... | 34 | 4 | Ditto. |
| Ditto ... | Lauriya (near Gobindganj). | Ditto ... ... | 84 | 23 | Ditto. |
| Balasore ... | Balasore ... | Petty repairs to Dutch tombs ... ... | 20 | 20 | Ditto. |
| Puri ... | Konarak ... | Repairs to Black Pagoda ... ... | 21,435 | 9,882 | In progress. |
| Do. ... | Bhubaneswar ... | Petty repairs to temples ... ... | 19 | 153 | Completed. |
| Cuttack ... | Jajpur ... | Petty repairs to Abu Nāṣir's mosque ... | 210 | 131 | In progress. |
| Do. ... | Udayagiri and Ratnagiri. | Petty repairs to Buddhist remains ... | 84 | 84 | Completed. |
| Calcutta and Darjeeling. | Calcutta and Darjeeling. | Repairs to British tombs, etc. ... ... | 1,113 | 1,131 | Ditto. |
| | | Total ... | 1,23,606 | 31,424 | |

* I have copied this name as it stands from the list supplied to me by the Public Works Department, Bengal. Personally I know nothing of the place.

## IN EASTERN BENGAL AND ASSAM.*

| | | | | | |
|---|---|---|---|---|---|
| | | | Rs. | Rs. | |
| Sibsagar ... | Sibsagar ... | Repairs to Vishnudol temple ... ... | 1,820 | 194 | In progress. |
| Do. ... | Do. ... | Repairs to temples on northern bank of Jaisagar Tank. | 2,258 | 166 | Ditto. |
| Do. ... | Do. ... | Annual repairs to Gaurisagar temple, Rangghar, and palace at Gurgaon. | 310 | 325 | Completed. |
| Darrang ... | Tezpur ... | Annual repairs to temple ruin on Bamani Pahar. | 40 | 40 | Ditto. |
| Kamrup ... | Hajo ... | Repairing temple of Hayagrīva ... | 478 | 10 | In progress. |
| Khasi and Jaintia Hills. | Shillong, Cherrapunji, etc. | Annual repairs to British monuments ... | 35 | 35 | Completed. |
| Naga Hills ... | Dimapur ... | Annual repairs ... ... ... | 380 | 356 | Ditto. |
| Ditto ... | Manipur, etc. ... | Annual repairs to British monuments and to Manipur palace. | 500 | 471 | Ditto. |
| | | Total ... | 5,821 | 1,597 | |

* I have received only a statement for the Assam Circle. No statement for Eastern Bengal has been sent to me in time for inclusion into this report.

## APPENDIX A—*concluded.*

### CENTRAL PROVINCES.

| District. | Locality. | Particulars of work. | Amount sanctioned. | Amount spent. | Remarks. |
|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 |
| | | | Rs | Rs. | |
| Chanda ... | Chanda ... | Repairs to Gond Raja's tomb ... ... | 100 | 59 | Completed. |
| Do. ... | Do. ... | Restoration of city wall ... ... | 6,967 | 7,262 | In progress. |
| Do. ... | Wairagarh | Petty repairs to Fort ... ... | 600 | 600 | Completed. |
| Do. ... | Lalpeth ... | Wire fencing around monoliths ... | 409 | 415 | Ditto. |
| Do. ... | Bhandak ... | Repairs to temple near Taka Talao ... | 1,855 | 1,319 | In progress. |
| Do. ... | Do. ... | Repairs to temple of Chandi Devi ... | 1,250 | 1,387 | Completed. |
| Do. ... | Do. ... | Repairs to temple of Parasnath ... | 823 | 783 | In progress. |
| Do. ... | Do. ... | Repairs to temple of Bhatala Mahadeo ... | 359 | 361 | Ditto. |
| Do. ... | Neri ... | Repairs to temple ... ... ... | 200 | 50 | Ditto. |
| Amraoti ... | Gavilgarh ... | Cutting down vegetation in Fort ... | 2,544 | 1,776 | Ditto. |
| Akola ... | Narnalla ... | Repairs to Narnalla Forts ... ... | 1,126 | 1,130 | Ditto. |
| Buldana ... | Lonar ... | Repairs to old temple and *Dharmasâla* ... | 594 | 154 | Ditto. |
| Do. ... | Fatehkhelda ... | Repairs to old mosque ... ... | 250 | 142 | Ditto. |
| Nimar ... | Burhanpur ... | Annual repairs to mosques and tombs ... | 368 | 239 | Completed. |
| Jubbulpore ... | Bheraghat ... | Removing brushwood on top of Gauri Shankar's temple. | 15 | 15 | Ditto. |
| Ditto ... | Purna ... | Collecting stone and clearing shrubs and trees from Narhari Gufa (cave). | 15 | 15 | Ditto. |
| Saugor ... | Garhpera ... | Removing brushwood and replacing stones of Mohal of old Danji rulers in mile 7 of Saugor-Jhansi road. | 25 | 25 | Ditto. |
| Do. ... | Dhamoni ... | Removing brushwood and general cleaning of Jain temples at 27th mile from Bunda on Saugor-Cawnpore road. | 40 | 40 | Ditto. |
| Do. ... | Rahatgarh ... | Removing vegetation in the Rahatgarh Fort | 50 | 50 | Ditto. |
| Do. ... | Tikittoria ... | Removing brushwood and general cleaning of temple at Tikittoria four miles from Rehli Tahsil. | 25 | 25 | Ditto. |
| Chhindwara ... | Deogarh ... | Improving the condition of the old Fort at Deogarh. | 2,514 | 2,601 | Ditto. |
| Betal ... | Bhensdehi ... | Collecting the scattered ornamental stones at Bhensdehi temple. | 200 | 200 | Ditto. |
| Raipur .. | Rajim ... | Removing whitewash from the temple of Rajiva Lochan. | 100 | 49 | Work was started but afterwards stopped as being unnecessary. |
| Do. ... | Sirpur ... | Special repairs to old brick temple ... | 2,176 | 152 | In progess. |
| Bilaspur ... | Pali in Lafa zamindari. | Repairs to Mahadeo temple ... ... | 771 | 153 | Ditto. |
| Do. ... | (Kharod) Seori Narayan. | Repairs to two Hindu temples ... ... | 340 | 340 | Ditto. |
| | | Total ... | 24,216 | 19,342 | |

## APPENDIX B.

*List of photographs taken in 1907-08.*

The numbers run in continuation of the list of the preceding year. The negatives are all full plates.

### Eastern Bengal and Assam.

| Serial No. | District. | Locality. | Subject. |
|---|---|---|---|
| 1 | 2 | 3 | 4 |
| 452 | Dacca ... | Dacca ... | Bibi Peri's Tomb and mausoleum. |
| 453 | Do. ... | Do. ... | Ancient cannon in the market-place. |
| 453A | Do. ... | Do. ... | Old gateway and walls. |
| 454 | Do. ... | Sonargaon ... | Tomb of Sultan Ghiyasuddin Azam Shah. |
| 455 | Chittagong ... | Chittagong ... | Jama Masjid. |
| 456 | Ditto ... | Ditto ... | Khadam Mobarak Masjid. |
| 457 | Ditto ... | Hathazari ... | Alawal Mosque. |
| 458 | Ditto ... | Ditto ... | Ditto Inscription. |

## APPENDIX B—*continued.*

### Bengal.

| Serial No. | District. | Locality. | Subject. |
|---|---|---|---|
| 1 | 2 | 3 | 4 |
| 459 | Bankua ... | Vishnupur ... | Old gun. |
| 460 | Do. ... | Ditto ... | Ditto back view. |
| 461 | Hooghly ... | Serampore ... | Roman Catholic Church. |
| 462 | Do. ... | Panduah ... | Minār at Panduah after restoration. |
| 463 | Do. ... | Tribeni ... | Mosque—General view. |
| 464 | Do. ... | Do. ... | Inscription on right of Mihrab. |
| 465 | Do. ... | o. ... | Ditto left of do. |
| 466 | Gaya ... | Bodh-Gaya ... | View of Bodhi tree to west of Temple. |
| 467 | Do. ... | Ditto ... | Railing pillar with Sūrya. |
| 468 | Do. ... | Ditto ... | Another railing pillar. |
| 469 | Do. ... | Ditto ... | Ditto. |
| 470 | Do. ... | Ditto ... | Ditto. |
| 471 | Do. ... | Ditto .. | Ditto. |

### Central Provinces.

| | | | |
|---|---|---|---|
| 1*c* | Bilaspur ... | Ratanpur ... | Kanthi Dewal temple. |
| 2*c* | Do. ... | Ditto ... | Mahamai temple. |
| 3*c* | Do. ... | Ditto ... | Group of Sati monuments. |
| 4*c* | Do. ... | Pāli ... | View of temple, south-west. |
| 5*c* | Do. ... | Do. ... | Ditto west. |
| 6*c* | Do. ... | Do. ... | Ditto north. |
| 7*c* | Do. ... | Do. ... | Ditto south-east. |
| 8*c* | Do. ... | Janjgir ... | Large temple, front. |
| 9*c* | Do. .. | Do. ... | Ditto north-east. |
| 10*c* | Do. ... | Do. ... | Ditto details. |
| 11*c* | Do ... | Do. ... | Ditto do. |
| 12*c* | Do. ... | Do. ... | Ditto general view. |
| 13*c* | Do. ... | Do. ... | Trunk and stems of large peopal tree. |
| 14*c* | Do. ... | Do. ... | Small temple, general view. |
| 15*c* | Raipur ... | Sirpur ... | Lakshmana temple, south. |
| 16*c* | Do. ... | Do. ... | General view. |
| 17*c* | Do. ... | Do. ... | Sanctum entrance. |
| 18*c* | Do. ... | Do. ... | Image in sanctum. |
| 19*c* | Do. ... | Do. ... | Group of sculptures. |
| 20*c* | Do. ... | Do. ... | Group of sculptures near the temple. |
| 21*c* | Do. ... | Do. ... | Ditto ditto. |
| 22*c* | Do. ... | Do. .. | Ditto ditto. |
| 23*c* | Do. ... | Do. ... | Ditto ditto. |
| 24*c* | Do. ... | Do. ... | Gandhesvara temple, front view. |
| 25*c* | Do. ... | Do. ... | Image of Buddha. |
| 26*c* | Do. ... | Arang ... | Old temple—Images in sanctum. |
| 27*c* | Do. ... | Do. ... | Ditto view from the south. |
| 28*c* | Do. ... | Raipur ... | Sculpture at the museum |
| 29*c* | Do. ... | Do. ... | Ditto ditto another. |
| 30*c* | Do. ... | Do. ... | Ditto ditto ditto. |
| 31*c* | Do. .. | Rajim ... | Rajiva-Lochana temple doorway and its details. |
| 32*c* | Do. ... | Do. ... | Ditto ditto. |
| 33*c* | Do. ... | Do. ... | Ditto general view. |
| 34*c* | Do. ... | Do. ... | Ditto front view. |
| 35*c* | Do. ... | Do. ... | Ramchandra temple, front view. |
| 36*c* | Do. ... | Do. ... | Ditto interior showing carved pillars. |
| 37*c* | Do. ... | Deo-Baloda ... | Old temple—general view. |
| 38*c* | Do. ... | Ditto ... | Ditto south view. |
| 39*c* | Do. ... | Ditto ... | Ditto front. |

## APPENDIX B—*continued.*

CENTRAL PROVINCES—*continued.*

| Serial No. | District. | Locality. | Subject. |
|---|---|---|---|
| 1 | 2 | 3 | 4 |
| 40*c* | Raipur ... | Deo-Baloda ... | Old temple—carved pillars. |
| 41*c* | Do. ... | Ditto ... | Ditto sculptures. |
| 42*c* | Do. ... | Raipur ... | Dudhādari temple, group of sculptures. |
| 43*c* | Do. ... | Do. ... | Ditto west side sculptures. |
| 44*c* | Do. ... | Do. ... | Ditto ditto other half. |
| 45*c* | Do. ... | Do. ... | Ditto general view. |
| 46*c* | Do. ... | Do. ... | Ditto view from terrace. |
| 47*c* | Nagpur ... | Ramtek ... | Ruins of a temple. |
| 48*c* | Do. ... | Do. ... | General view of group of temples. |
| 49*c* | Do. ... | Do. ... | Panoramic view of east. |
| 50*c* | Do. ... | Do. ... | Closer view of group of temples. |
| 51*c* | Do. ... | Do. ... | View of the temples and locality from west opposite hill. |
| 52*c* | Chanda ... | Chanda ... | Pathanpura gateway. |
| 53*c* | Do. ... | Do. ... | Fallen bastions of Fort Chanda. |
| 54*c* | Do. ... | Do. ... | Do. walls ditto. |
| 55*c* | Do. ... | Do. ... | Monuments to British soldiers. |
| 56*c* | Do. ... | Do. ... | Group of Monoliths at Lalpeth. |
| 57*c* | Do. ... | Do. ... | Ditto another. |
| 58*c* | Do. ... | Do. ... | Ditto ditto. |
| 59*c* | Do. ... | Do. ... | Ditto ditto. |
| 60*c* | Do. ... | Do. ... | Ditto ditto. |
| 61*c* | Do. ... | Ballarpur ... | Front bastion. |
| 62*c* | Do. ... | Ditto ... | General view of Fort, inside. |
| 63*c* | Do. ... | Ditto ... | Gateway of Fort. |
| 64*c* | Do. ... | Bhandak ... | Interior of old temple near Taka Talao. |
| 65*c* | Do. ... | Ditto ... | Old stone bridge. |
| 66*c* | Do. ... | Ditto ... | Some images in Naga temple. |
| 67*c* | Do. ... | Chanda ... | Old wells. |
| 68*c* | Do. ... | Do. ... | Old swimming bath. |
| 69*c* | Do. ... | Do. ... | Old palace gateway. |
| 70*c* | Do. ... | Do. ... | Large tank near jail. |
| 71*c* | Do. ... | Do. ... | Mahakali temple. |
| 71*c*A | Do. ... | Do. ... | Achalesvara temple. |
| 72*c* | Do. ... | Do. ... | Carvings of do. |
| 73*c* | Do. ... | Do. ... | Old temple with a wooden stand, etc. |
| 74*c* | Do. ... | Do. ... | Gond tombs. |
| 75*c* | Do. ... | Do. ... | Group of tombs. |
| 76*c* | Do. ... | Do. ... | General group of temples. |
| 77*c* | Do. ... | Do. ... | Mahadeo temple, near Municipal office. |
| 78*c* | Do. ... | Markandi ... | Great temple, south-west view. |
| 79*c* | Do. ... | Ditto ... | Ditto, details of sculptures. |
| 80*c* | Do. ... | Ditto ... | Ditto, ditto. |
| 81*c* | Do. ... | Ditto ... | Ditto, north view. |
| 82*c* | Do. ... | Ditto ... | Ditto, general view from south. |
| 83*c* | Do. ... | Ditto ... | Ditto, view from river below. |
| 84*c* | Do. ... | Ditto ... | Ditto, view from east. |
| 85*c* | Jubbulpore ... | Bheraghat ... | View of the temple of Mahādeva and Pārvatī in the centre of the enclosure. |
| 86*c* | Ditto ... | Ditto ... | Eastern gate with statues Nos. 34, 36, 37 and figure of Hanuman. |
| 87*c* | Ditto ... | Ditto ... | Statues Nos. 33, 32, 31, 30, 29. |
| 88*c* | Ditto ... | Ditto ... | Do. Nos. 28, 27, 26, 25. |
| 89*c* | Ditto ... | Ditto ... | Do. Nos. 24, 23, 22, 21. |
| 90*c* | Ditto ... | Ditto ... | Do. Nos. 20, 19, 18, 17. |
| 91*c* | Ditto ... | Ditto ... | Do. Nos. 16, 15, 14, 13. |
| 92*c* | Ditto ... | Ditto ... | Do. Nos. 12, 11, 10, 9. |
| 93*c* | Ditto ... | Ditto ... | Do. Nos. 8, 7, 6, 5. |
| 94*c* | Ditto ... | Ditto ... | A duplicate of photograph No. 94*c*. |

## APPENDIX B—*continued.*

CENTRAL PROVINCES—*continued.*

| Serial No. | District. | Locality. | Subject. |
|---|---|---|---|
| 1 | 2 | 3 | 4 |
| 95*c* | Jubbulpore ... | Bheraghat ... | Statues Nos. 4, 3, 2, 1. |
| 96*c* | Ditto ... | Ditto ... | Do. Nos. 82, 81, 80, 79. |
| 97*c* | Ditto ... | Ditto ... | Do. Nos. 78, 77, 76, 75. |
| 98*c* | Ditto ... | Ditto ... | Do. Nos. 74, 73, 72, 71. |
| 99*c* | Ditto ... | Ditto ... | Do. Nos. 70, 69, 68, 67. |
| 100*c* | Ditto ... | Ditto ... | Do. Nos. 66, 65, 64, 63. |
| 101*c* | Ditto ... | Ditto ... | Do. Nos. 62, 61, 60, 59. |
| 102*c* | Ditto ... | Ditto ... | Do. Nos. 60, 59, 58, 57. |
| 103*c* | Ditto ... | Ditto ... | Do. Nos. 58, 57, 56, 55. |
| 104*c* | Ditto ... | Ditto ... | Do. Nos. 54, 53. |
| 105*c* | Ditto ... | Ditto ... | Do. Nos. 52, 51. |
| 106*c* | Ditto ... | Ditto ... | Do. Nos. 50, 49, 48, 47, 46. |
| 107*c* | Ditto ... | Ditto .. | Do. Nos. 45, 44, 43, 42. |
| 108*c* | Ditto ... | Ditto ... | Do. Nos. 41, 40, 39, 38. |
| 109*c* | Ditto ... | Bahuriband ... | Jain statue. |
| 110*c* | Ditto ... | Rupnath ... | Asoka inscription. |
| 111*c* | Ditto ... | Ditto .... | Lowest tank at Rupnath, called Sitakund. |
| 112*c* | Ditto ... | Ditto ... | *Rupanātha*, linga of Siva, covered with offerings of paddy and of flowers and leaves of mango trees. |
| 113*c* | Ditto ... | Bilhari ... | Image of Gangā to east of gate of Vishnu Varāha temple. |
| 114*c* | Ditto ... | Do. ... | Image of Yamunā to west of same. |
| 115*c* | Ditto ... | Do. ... | Image of Sūrya. |
| 116*c* | Ditto ... | Do. ... | Temple of Kankālī Devī. |
| 117*c* | Ditto ... | Do. ... | Temple of Mahādeva, in the style of a Bengali Pancharatna temple. |
| 118*c* | Ditto ... | Tegowa .. | Kankālī Devī temple: front view. |
| 119*c* | Ditto ... | Do. ... | Kankālī Devī temple: carved slab with Chamundā and Vishnu sleeping on the serpent Ananta. |
| 120*c* | Ditto ... | Do. ... | Kankālī Devī temple: carved slab with figures of Indra, Siva-Pārvatī, Kubera, Vishnu, Sūrya. |
| 121*c* | Ditto ... | Do. ... | Devī temple: carved slab with Vishnu in centre, surrounded by small figures of nine of his Avataras. |
| 122*c* | Sagar ... | Eran ... | Image of Boar Incarnation of Vishnu. |
| 123*c* | Do. ... | Do. ... | Female statue used as a bracket. |
| 124*c* | Do. ... | Do. ... | Ditto ditto. |
| 125*c* | Nimar ... | Burhanpur ... | Tomb of Shāh Shujā. |
| 126*c* | Do. ... | Ditto ... | Tomb of Ādil Shāh. |
| 127*c* | Do. ... | Ditto ... | Another tomb east of the tomb of Ādil Shāh. |
| 128*c* | Do. ... | Ditto ... | Tomb of Shāh Navāz Khan. |
| 129*c* | Do. ... | Ditto ... | Chūrīwālon kī Masjid. |
| 130*c* | Do. ... | Ditto ... | Carved wooden bracket in Chūrīwālon kī Masjid. |
| 131*c* | Do. ... | Ditto ... | Bībī Masjid. |
| 132*c* | Do. ... | Ditto ... | Jāmi' Masjid, general view. |
| 133*c* | Do. ... | Ditto ... | One of the Mihrābs in Jāmi' Masjid. |
| 134*c* | Do. ... | Ditto ... | Another Mihrāb in the same. |
| 135*c* | Do. ... | Asirgarh ... | Jāmi' Masjid, from outside. |
| 136*c* | Do. ... | Ditto ... | Temple of Mahādeva in Fort. |
| 137*c* | Do. ... | Ditto ... | Inner gate of Fort. |
| 138*c* | Do. ... | Ditto ... | Outer gate of Fort |
| 139*c* | Do. ... | Ditto ... | Temple of Mahādeva in village. |
| 140*c* | Do. ... | Ditto ... | Maqbira of Shāh Humā. |
| 141*c* | Do. ... | Ditto ... | Lāl Bāgh Mahal. |
| 142*c* | Do. ... | Ditto .... | Idgāh. |

## APPENDIX B—*concluded.*

CENTRAL PROVINCES—*concluded.*

| Serial No. | District. | Locality. | Subject. |
|---|---|---|---|
| 1 | 2 | 3 | 4 |
| 143*c* | Nimar ... | Mandhata ... | Image of Varāha in Chaubīs Avatār kā Mandir. |
| 144*c* | Do. ... | Ditto ... | Southern gateway of Ancient Fort at Māndhāta. |
| 145*c* | Do. ... | Ditto ... | Temple of Siddhanātha: General view. |
| 146*c* | Do. ... | Ditto ... | Temple of Siddhanātha: Carved figures of fighting elephants along plinth. |
| 147*c* | Nagpur ... | Nagpur ... | Image of Sūrya. |
| 148*c* | Do. ... | Do. ... | Vishṇu and Lakshmī on Garuḍa. |
| 149*c* | Do. ... | Do. ... | Satī Monuments. |
| 150*c* | Do. ... | Do. ... | Ditto. |
| 151*c* | Do. ... | Do. ... | Ditto. |
| 152*c* | Do. ... | Do. ... | Gond Rājas. |
| 153*c* | Do. ... | Do. ... | Stone in front of Museum entrance with carved buffaloes. |
| 154*c* | Do. ... | Do. ... | Tombstone of Muhammadan lady. |
| 155*c* | Do. ... | Do. ... | Gun near Government house. |
| 156*c* | Do. ... | Do. ... | Second gun near Government house. |
| 157*c* | Raipur ... | Raipur ... | Statues of Gond Rājas in Museum. |

## APPENDIX C.

*List of drawings prepared during field season 1907-08.*

FINISHED DURING 1907.

61. Map of Khandagiri and Udayagiri, showing the position of the caves.

PLOTTED AND FINISHED DURING FIELD SEASON 1907-08.

62. Proposed repairs to Alawal Mosque in Chittagong district.
63. Proposed repairs to tomb of Ghiyasuddin Azam Shah at Sonargaon.
64. Proposed railings for public garden at Delhi.*
65. Proposed repairs to Mahadeva temple at Pali, Bilaspur district, Central Provinces.
66. Proposed repairs to temple at Deo-Baloda, Raipur district, Central Provinces, with details.
67. Proposed new fence for Monoliths at Lalpeth, Chanda district, Central Provinces.
68. Proposed repairs to Fort Chanda, Central Provinces.

* This drawing has been made for the Director-General of Archæology at his request.

# PART II.

## NOTES ON PLACES VISITED.

IN

1907—1908.

*Notes by Dr. T. Bloch.*

## BENGAL.

### District Gaya.

*Bodh Gaya.*—(1) The railing pillars, which now have been added to the old series around the temple, after the Mahant had returned them at the instance of Lord Curzon, are of considerable interest. We find among their carved relievos a representation of the Indian Sun-God, somewhat resembling his Greek prototype. His chariot is drawn by four horses only, instead of the usual number of seven in the later Indian images. It is evident that Greek Art is responsible for this number, which was absolutely strange to Indian mythology, and which, in India, so far, has been found only, in a few isolated carvings of the last centuries before Christ, another one of which is in one of the caves at Khandagiri in Orissa.

(2) The dedicatory inscriptions on some of the pillars also have now for the first time become legible. They prove that the term "Asoka railing," which has been given to the stone at Bodh Gaya, cannot any longer be upheld. There is good evidence to show that the railing was put up about one hundred years after Asoka, by the Queens of Indramitra and Brahmamitra, who are mentioned to us in the dedicatory epigraphs. In fact, the form of the letters, in which "the noble lady Kurangi" (*Ayā Kuraṁgi*), who did so much to complete the railing, had her name inscribed on the stones given by her, pointed already distinctly to a later time, than Asoka's reign. But we now have additional proof of this by the names of the Queens of Indramitra and Brahmamitra, two Indian Kings, who either belonged to or were contemporaries of the Sunga Dynasty of the second and first centuries B.C. *Indramitra's* name is found on some of the so-called Pāñchāla coins, described by Cunningham in his Coins of Ancient India, on page 84, and the name *Brahmamitra* occurs on a similar series from Mathurā, described by Cunningham on page 88 of the same work. The Bodh Gaya railing accordingly was contemporaneous with the railings around the Stūpas at Barahat and Sanchi, and whatever structures Asoka erected around the sacred *Pippal* tree at Bodh Gaya, nothing so far seems to have been left of them.

(3) It may be remarked in passing, as a curious coincidence, that the names of those two Indian Kings, to whom we now have become able to ascribe portions of the Bodh Gaya railing, are formed with the names of those two Indian gods, whom the mythology of the Buddhists from early times associated with the deified founder of their religion. Indra and Brahman are the two kings of the *Devaloka*, whom we meet with constantly as Buddha's companions in legend, as well as in Art Evidently at that time they were the two principal deities of the Brahmins, whose place had not yet, as later on, been taken over by Śiva and Vishṇu.

(4) I intend to publish photographs of the new railing pillars at Bodh Gaya along with an article on the Bodh Gaya railing, which I hope to have ready for publication in the next Annual Report of the Archæological Survey. In the same article I propose to explain my views on the origin of the ninth, or Buddha Avatāra of Vishṇu. It is evident that Bodh Gaya was the place, where this idea first came into existence. And it is likewise beyond doubt that the desire of the Brahmins to get a share of the Buddhist cult there, led them to create it. The ninth or Buddha Avatāra, has been left out from several Avatāra sculptures, seen by me, one of which, at Tegowa in the Jubbulpur district, will be mentioned later on. Perhaps the 10th century A.D. was the time, when the Buddha Avatāra of Vishṇu became officially recognized. Moreover, the idea was introduced first by declaring the sacred *pippal* tree of the Buddhists, the *Bodhi Tree*, to be an incarnation of Vishṇu, and only after that they went so far as to set up Buddha images and worship them as images of Vishṇu. However, the Buddhists evidently did not allow them to make use of the *Bodhi tree* for their *pūjā*. There still stands to the north of the temple a second *pippal* tree, which evidently is the tree originally belonging to the Hindus for their *piṇḍadāna* or ancestor worship. The north is the point of the horizon belonging to the deceased, and we should naturally expect the tree here, and not to the west of the temple, where the *Bodhi tree*

stands. Moreover, it is again very natural that the Brahmins were not content with the concession given to them by the Buddhists, and appropriated for their sole and exclusive use both the sacred tree of the Buddhists, and later no the temple in front of it too, after it had been repaired by Government. And the modern law of the country, when called upon to decide this question, declared itself in favour of the Mahant and against the Buddhists.

(5) As a matter connected with the conservation of the antiquities at Bodh Gaya, I desire to mention, that when I was at Bodh Gaya in February last, no successor to the late Babu Sri Gopal Bose had been appointed as an Overseer in charge of the place. I reported this to Government at once, but I do not know what action, if any, has been taken. There was only a Chaprasi left there to look after the interest of Government. The place is an important one, and requires to be looked after constantly, and I think, it will be as well, if Government is represented there in future, as before, by an officer of some higher standing than a Chaprassie.

## CENTRAL PROVINCES.

### DISTRICT JUBBULPORE.

#### Bheraghat : Chaunsāh Joginī Temple.

(6) The collection of images of female deities, placed around the circular enclosure wall of the temple-court, is of exceedingly great interest and probably unique in its kind. The statues are now called "The Sixty-four Joginīs." In reality, however, they are eighty-two in number, not counting a statue of Hanuman, which has been put up to the left of the eastern gate on entering through it. The modern name of "Sixty-four Joginīs" is due to the predilection of the Indians for the use of numbers formed by some multiplication of twelve or sixteen, whenever they want to express any large quantity. The single number "twelve", likewise, is often used for the same purpose, and a building, for instance, which now goes by the name of *Bāra-Darwāza* or *Bāra-Darī*, literally "a building with twelve gates" actually may have any number of gates close to twelve, perhaps eleven only, or thirteen, or fourteen.

(7) In one important point at least, the present arrangement of the images can be shown to retain its original order.* On entering through the eastern gate we find a statue of Gaṇeśa standing to the left. A *pūjārī* or worshipper, would naturally, in accordance with the universal Indian custom, enter the temple court from this, the eastern gate. He would then begin making the *pradakshiṇā*, that is going around the court so as to have the wall with the images on his right side. This circumambulation according to the orthodox Hindu fashion would take him to the image of Gaṇeśa at the end, after he had done *pūjā* to all the other 81 female deities In other words, the arrangement intended by the builders of the temple was for Gaṇeśa to come at the end of the female statues. Now on the slabs, having representations of the *sapta mātaraḥ* or "The Seven Mothers," a class of goddesses very much alike the so called "Sixty-four Joginīs" at Bheraghat, we very often find Gaṇeśa seated at the end of those "Seven Mothers." As I have just remarked, both groups of deities are closely related to each other, both in regard to subject and to date, and we may safely conclude that Gaṇeśa stood at the end of the "Sixty-four Joginīs" at Bheraghat, just as he does so on the many representations of the "Seven Mothers," which I have seen in North Eastern India. I regret that this arrangement occurred to me only after my assistant had begun photographing the images. We marked them with numbers written with chalk upon each statue, but in doing so we started from the western gate in the wrong direction. I shall, however, in the following notes describe the images in the orthodox order, beginning from the eastern gate and ending with Gaṇeśa.

(8) There are two more points which it may be worth mentioning as corroborating my remarks on the arrangement of the statues. That the eastern gate was the old main entrance to the temple court is shown by two stone platforms outside of it, which flank the road leading up to the gate.

* Otherwise a comparison with Cuuningham's List (A. S. R. Vol. IX, pp. 63 ff. and plate XVI) shows that even during the last thirty years the statues have been shifted a good deal.

Those platforms evidently were intended for placing upon them vendors' stalls and other similar huts, just as we still find them outside the main entrances to modern Indian temples. The slope of the hill, on the top of which the temple stands, did not afford a convenient space for the erection of similar temporary "*hāts*" or markets, and it thus became necessary to provide some artificial support. Likewise the ugly red-painted figure of Hanuman, which now stands inside the eastern gate to the left on entering through it, shows that still later on this gate used to be looked upon as the main entrance. For Hanuman has been placed there as a guardian to the temple, who naturally must stand at the main gate, keeping watch over it.

(9) The date of the statues can be determined by an inscription, placed to the proper left side of the door leading into the temple, which stands in the centre of the court. It refers the erection of this temple to the time of Vijayasiṁha and Ajayasiṁha, two princes of the Kalachuris of Tripurī, who we know to have ruled over certain parts of Central India in the 12th century A.D.* The form of writing, which we find employed in the inscriptions on the bases of almost all the statues, points to exactly the same period. One of the images, No. 44 in the following List, has the name *Śrīmad-Gōsala* written upon its pedestal. This name is identical with *Śrīmad-Gōsaladevī*, the mother of Vijayasiṁha according to the Gopalpur Inscription, just referred to, and it shows that the images and the temple are of the same age. It would indeed be strange if the temple should differ in date from the images in the circular colonnade around it, for both evidently belong together, although later generations have only been careful to keep the temple in order, while they neglected the far more important images around the court wall.

(10) Another general consideration also shows that the 12th century A.D. fits in very well with the setting up of this remarkable series of images of female deities. For it is just towards this period that we observe a general tendency in India to worship the divine nature in the shape of a woman, "das Ewig-Weibliche," as Gœthe calls it in the concluding verses of "Faust." I daresay that philosophical ideas, such as the opposition of *śakti* or "strength," —a feminine notion among the Indians, curiously enough—against *purusha*, literally "man," or some similar ideas, may have had a certain influence upon this development of mediæval Indian religion. Its traces still are numerous, and I need merely to remind of the creation among the Buddhists in India of the various forms of Tārā, in order to show how widespread this tendency was at that time. The worship of the seven divine mothers, often coupled with Gaṇeśa, has already been alluded to by me as a striking analogy to the "Chaunsāth Joginīs" with Gaṇeśa at Bheraghat. The great popularity of the worship of the Seven Mothers in North Eastern India during the middle ages is not only testified to us by the enormous mass of sculptures of that group of goddesses, which we still find all over Bihar and Western Bengal. It is remarkable to find them often associated with representations of the Nine Planets, the "*Nava Grahas*," as they are still called. Now the planets have been considered in India from very ancient times as deities protecting houses or other buildings against any damage that might occur to them. The *graha-śānti* or "expiation of the planets" was an old ceremony, which had to be performed, whenever a house was to be built, to secure its safety, and it is for the same reason that we find representations of the planets on the lintels over the main gates to a very large number of temples in Northern India.** Evidently the "seven divine mothers" fulfilled a similar purpose, and their popularity thus becomes to us quite intelligible. How far the worship of the "Sixty-six Joginīs" at Bheraghat came within the same line, I do not pretend to know; but its existence certainly points to the same direction, and the extraordinary large number of those strange representations of the Divine nature cannot really surprise us among a nation, that always delighted in exaggerations.

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* See Indian Antiquary, Vol. XVIII, pp. 218-219, where an inscription of Vijayasiṁha from Gopalpur, about 2 miles south of Bheraghat, is mentioned. We have the dates A.D. 1180 and 1190 for the same king in other inscriptions.

** Only a few days ago, I observed the symbols for Sun and Moon painted on the outside wall of a modern mud house in one of the southern suburbs of Calcutta. The house had been built by a man from Bihar. Sun and Moon, the first two *Grahas* or Indian planets, apparently have been painted on the wall in order to protect the house against damage.

(11) Regarding the present state of preservation of the Chaunsāth Joginī Temple, it struck me as very strange that although the circular enclosure wall had been very well repaired a few years ago, almost no attempt seems to have been made to reset the broken portions of the statues, which are still lying in the courtyard in great number. I counted about one hundred fragments of those statues lying in the courtyard. I daresay many more would be found, if one could find time to search for them in the villages close to the temple. I was only able to replace a considerably small portion of those fragments within the three days of my halt at Bheraghat. However, the idea has occurred to me, if it would not be as well to depute a man to Bheraghat, say for one month, for the purpose of collecting as many of the missing fragments as possible, so as to restore some more of the broken images. The promise of small pecuniary rewards probably would soon induce the villagers to part with such of the missing pieces of the Bheraghat images, as they now may have put up under the *pippal* trees in their villages. And although I believe that I made as much use of the fragments found *in situ*, as one could have done in three days, still resetting of all the broken portions requires a good deal more time, than I could possibly have spared for it. It occurred to me that possibly one of the native curators, now in charge of the small provincial museums in the Central Provinces, might be a suitable person for this work, if his services could be spared. However, being still new to this province, I offer this suggestion merely for what it is worth, not knowing exactly, whether it will be possible to carry it into effect.

(12) I have got photographs of all the images taken, also one photograph of the temple. A list of them is given in appendix B to Part I of this report. I also add in the following paragraph a list of the names of the images starting in the *pradakshinā* order: see paragraph (7). The *chihnas* or distinguishing marks of each image have been added in the list, but I must reserve a more detailed description to some later publication I may add that the existence of those descriptive labels on the bases of most of the images shows, that the statues were of a rather unusual type, even at the time when they were set up. For it was naturally important to the *pūjārī* to utter the prescribed prayers correctly before each image; otherwise, if, for instance, he had addressed the image of Chaṇḍikā as Indrāṇī, the effect of his devotion not only would have been lost to him, but he might also have had the misfortune of incurring the serious displeasure of either or both of those two deities. The *pāṇḍās* or "pilgrims' guides," who took the worshippers around and told them the prayers they had to repeat, probably also found those inscriptions useful, for I very much doubt if their learning came up to a higher standard, than that of their modern colleagues in India now generally does.

(13) *List of Chaunsāṭh Joginī figures*, beginning from the eastern gate. The numbers refer to those shown on the photographs submitted with this report. The small kneeling figures on the bases of the statues are intended as portraits of the persons, who set up the image. Thus, we often find husband and wife with or without their children. Besides these the bases generally have small representations of divine attendants, human and animal. The top of the statues generally shows representations of divine musicians or angels holding garlands, "*Gandharvas*" or "*Kinnaras*," as they are called.

(34) *Rīdhālī-devī*; lion; damaged.
(33) Inscription lost; fragmentary.
(32) *Jāṭharava-devī*: bird; fragmentary.
(31) Inscription lost; human figure with head of elephant, fragmentary, perhaps *Gaṇeśa*. The stone, of which this statue has been made, is different from the other statues, and the image evidently does not belong to the original series
(30) Inscription lost; dancing female; fragmentary.
(29) *Aḥkalā*; only lower half of statue.
(28) *Piṁgalā*: bird; lower half only; present head belongs to another statue.
(27) *Shaṇḍinī*: horse; damaged.
(26) *Teramvā* (?): very much like Durgā killing the Buffalo-demon *Mahishāsura*.
(25) Inscription lost: three fragments, probably unconnected.
(24) *Nīladambarā*: two small *Rākshasas* in front of female attendants, holding garlands.
(23) *Pāṁḍavī*: upper part of statue missing; male demon at base of statue.
(22) Inscription lost: lower half of female dancing, and elephant on base.

(21) Inscription lost: only a portion of a person seated cross-legged upon lotus throne.
(20) *Yamunā* : lower portion of female; tortoise (*kūrma*) on base.
(19) Inscription lost : fragment of female statue with three heads and six arms.
(18) *Aurāgā* (?) see Cunningham's No. 65 : fragmentary image of female.
(17) Inscription lost lower half of female, with antelope.
(16) *Jāmbavatī* : two fragments only.
(15) *Khemukhī* : lower half of female with parrot (?).
(14) *Thirachittā* (read : *Sthirachittā*) : female with four arms.
(13) *Sarvvatomukhī* : seated female ; upper portion broken.
(12) *Mandodarī* : two fragments ; upper portion lost.
(11) *Varāhī* : female with boar's head ; broken ; two pieces only, some more missing.
(10) *Bibhatsā* : demon prostrate under throne ; two *pretas* ("goblins") as attendants ; upper portion lost.
(9) *Nandinī* : lion at bottom ; upper portion lost.
(8) *Ekadī* (*i.e.* "with one tooth") : female with boar's head ; antelope.
(7) Inscription lost ; female with head of an animal, attended by *pretas*.
(6) *Antakārī* : female wearing *mukuṭa* or diadem adorned with human skulls, seated on ram. This is the female form of Yama, who rides on a ram.
(5) *Raṇājirā* : female with elephant.
(4) *Kāmadā* : female with four arms.
(3) *Jhashiṇī* : female with four arms, riding on a *makara*.
(2) *Siṁhasiṁhā* : prostrate male under throne of female deity ; four *pretas*.
(1) A figure of a standing male, head broken, made of the red sprinkled sandstone, which is found in the quarries near Fathpur Sikri in the Agra district. This statue, though of little artistic value, is much older than the Chaunsāṭh Joginī images. It would be interesting to know where it came from, but I am afraid this will be very difficult to find out. It certainly did not belong to the original series of statues set up at Bheraghat. Perhaps it was put up at a later time as a guardian of the western gate, just as the Hanuman image at the eastern gate : see end of this list under No. 36.

Here comes the western gate of the circular temple court.

(82) *Thākinī* : head of animal attendant broken.
(81) *Vīrendrī* ; horse with prostrate demon in front.
(80) *Phaṇendrī* : canopy formed by five cobras over head of seated female, having four arms ; prostrate demon in front.
(79) Inscription broken : female with four arms, with bull kneeling in front.
(78) *Kshattradharmmiṇī* : diadem adorned with human skulls ; animal attendant indistinct.
(77) *Śatanṛ* (?) *savarā* : female with four arms, bull in front ; damaged.
(76) *Bhishaṇī* : Upper portion missing ; *Rākshasa* lying in front and looking up to the goddess.
(75) *Vaishṇavī* : female with four arms ; seated on *Garuḍa*.
(74) Inscription lost : fragments of statue of a female dancing.
(73) *Thaṭṭharī* (?) : only lower portion of a seated female deity with elephant reclining at her feet.
(72) *Ghaṇṭālī* : (this inscription has been engraved twice) : lower portion of statue only found.
(71) *Thakinī* : only two fragments ; bird on pedestal.
(70) *Jahā* : peacock on base. Evidently a female form of the Indian god of war, *Skanda* or *Kumāra*.
(69) *Lunginī* : *Garuḍa* on base ; upper portion of statue missing.
(68) An image of *Vishṇu* and *Lakshmī*, seated on *Garuḍa*. It differs both in size and material from the other images, and did not originally belong to this series, but it is of course impossible to tell, at what time it was put up there, and which older statue formerly stood in its place. Its base bears a mutilated inscription in two lines, which I have not yet succeeded in deciphering completely.
(67) *Darppahārī* : two fragments ; upper portion missing. Lion below right foot of seated female deity.
(66) *Vandhanī* : only lower portion of female seated crosslegged on lotus throne.
(65) *Ḍākinī* : lower portion only with demon lying prostrate below ; garland with three human skulls around body, and one *preta* standing to the right.
(64) *Jāhnavī* : an image of *Gāngā* with the usual *Makara*.
(63) *Gāndhārī* : winged female deity with horse and two female musicians playing the *vīṇa*.
(62) *Jhathamālā* (? this reading is uncertain) : lower portion of seated female with an indistinct animal (perhaps a wolf ?) on the base of the statue.
(61) *Ḍuḍurī* (? reading of inscription uncertain) ; lower portion of seated female, with a horse.
(60) *Lampaṭā* : lower portion of female statue, with demon lying prostrate at base.
(59) *Nālinī* : lower portion of female statue with bull reclining at base.

(58) *Uttālā:* lower portion of female statue with deer and two *Rākshass.*
(57) *Aiñgini* (? reading of inscription uncertain): lower portion of seated female with bull.
(56) *Indrāṇī:* upper portion missing; elephant (the *vāhana* of Indra) on base.
(55) Inscription missing: broken fragments of seated female, having four arms, with bull lying under her feet.
(54) *Ehanī:* three broken fragments of female with four arms; ram lying under her feet. Evidently the female counterpart of *Agni*, the fire-god, whose animal is the ram.
(53) *Indrajāli:* seated female; elephant under her feet; garland around her body adorned with human skulls; attended by two *pretas*, one of whom holds an object probably used by jugglers for making certain objects disappear miraculously under it, something like the German "*Tarnkappe.*" *Indrajāla* in Sanskrit means "witchcraft," and the image evidently represents the female personification of this art.
(52) Inscription not yet made out:* only lower half of seated female; on base of statue small figures of father and son, mother and daughter, portraits of the persons, who set up the statue.
(51) *Is'varī:* only two fragments, more or less damaged; female with twelve arms, seated on lotus throne, with a bull (*Nandi*) lying under her feet.
(50) Inscription missing: a small fragment only *in situ.*
(49) Inscription missing: only lower portion of figure seated on lotus throne. The upper portion now placed upon it, probably belongs to a different statue.
(48) Inscription missing: two fragments; doubtful if belonging to the same statue.
(47) *Haṁsini:* lower half of a seated female, whose right foot touches the tail of a bird (*haṁsa*), standing in front of her seat.
(46) *Padmahastā:* only lower half of a seated female.
(45) *Jayanī:* lower half of a seated female; with a horse standing at the base.
(44) *Ṭakāri:* lower half of a seated female; two female attendants with drawn swords in their hands. This statue has on its base the inscription *Śrimad-Gosala*—see above, paragraph (9).
(43) *Māhes'varī:* lower half of statue only *in situ*; three small human skulls fastened to chain hanging around the body of a seated female; on base bull, the *vāhana* of Śiva or Maheśvara, whose female counterpart the image represents.
(42) *Brahmāṇī:* lower half only. There is the *Haṁsa*, the *vāhana* of Brahmā, and among the attendants we observe a Rishi playing the *vīṇā*, who evidently represents Vyāsa.
(41) *Aiñgini:* lower portion of female seated; the figure of a male with an elephant's head holds up the left knee of the goddess with his left hand.
(40) *Ānandā:* (this is the reading of the inscription according to the facsimile published by Cunningham, Plate XVI); female with four arms, seated, attended by male and female musicians.
(39) *Chaṇḍikā:* several fragments, but not fitting properly together, though they evidently belong to this statue. The image represents an emaciated, ugly looking female, dancing upon the body of a prostrate male figure of youthful appearance, and attended by nine *pretas* or demons.
(38) *Ajitā:* only the legs of a seated figure, evidently a female, as shown by the name of the inscriptions and by the ornaments on the feet; lion below.
(37) *Chhattrasaṁvarā:* legs only of a seated figure of a female; a small horse (head broken) stands below.
(36) *Gaṇes'aḥ:* dancing.

Here follows the modern, red-painted image of Hanuman, mentioned in paragraphs (6) and (8), which certainly does not belong to the old series. We then reach again the eastern gateway of the temple court, from which we had started.

(14) *Bahuriband.*—The name of this place seems to havebeen derived from a line of rocks, which runs to the south of this village for a distance of about two miles, and forms, as it were, a natural *band* or dam for the high lands north of it. At one time, there must have been a flourishing settlement of Jains at Bahuriband. We still find a great number of oragments of Jain images lying close to a fine old tank, south-east of the village. The principal statue among them is a large, standing image of a *Tirthamkara*, 12 feet 2 inches high.† He has the lotus mark on his breast, and but for a few bits chipped off here and there, the statue is in good preservation. I regret that I could not get a copy taken of the inscription on the pedestal. I was pressed for time, as

* I read it *Ṭhāṇi*, as Cunningham did, see his No. 16, but I am very uncertain about this name.
† This is an image of Śāntinātha according to the inscription on its pedestal, as Mr. Cousens informs me. The nscription refers itself to the time of Gayākarṇa; see A.S.R., Vol. IX, page 40.

I had to march from Bahuriband to Rupnath and then back to Kanti on the same day, which it is a distance of about 24 miles. It would have taken me a few hours to clean the inscription on the Bahuriband image, and an inspection of the remains at Rupnath seemed to me far more important.

(15) *Rupnath.*—My object in visiting this place was to take a good impression of the famous Asoka inscription there, which of all the Asoka inscriptions deserves most to be republished with a good *fac simile*. At the same time, I was interested to see if there were any remains in its neighbourhood from which we might form a conclusion as to what object Asoka had in view in selecting this place for the promulgation of one of his moral edicts.

(16) In regard to the last point, it is quite obvious that already in Asoka's time Rupnath must have been, as it still is, a sacred place, which attracted a considerable number of pilgrims. At present the annual *mela* is held in the month of *Magh* and the deity now worshipped there is a *linga* of Śiva, called *Rūpa-nātha*. It stands inside a natural clift between the rocks to the east. When I saw it, it was covered with paddy and with flowers and leaves of mango trees, offerings made to Lord Rūpanātha in order to secure from him a good mango and rice crop. It is, however, evident that this *linga* has been put up there secondarily only, although its worship may go back to a very old date, previous to Asoka. The real origin of the sacredness of the locality is to be found in three *kuṇḍas* or water-pools, which collect in terraces inside the angle formed by the rocks, one above the other. The locality reminded me very strongly of a place called Tutrahi, to the west of Tilauthu, in the Shahabad district of Bengal, not merely on account of its charming scenery, but also because of its natural features, which lead to the establishment of a *tīrtha* or place of pilgrimage. At Tutrahi we do not find any remains of the same antiquity as the Asoka inscription at Rupnath, although I have no doubt that the 'nature worship' there, if we may call it so, is much older than the epigraphical record of a visit, paid to it by a King of Western Bengal in the 12th century A.D. in the company of his wives and ministers. The spirit of the locality at that time was worshipped there, as it still is worshipped, under the image of a *Devī*, who receives regular offerings of goats. A great number of blood stains on the rocks at Rupnath show that there also the deity is propitiated by means of animal sacrifices. And in regard to the uncouth form, which to the mind of the primitive Indians symbolized the divine power of nature, we need merely to remember the innumerable flocks of Fauns and Nymphs, with whom the ancient Greeks and Romans peopled their sacred groves, and whose morals certainly cannot be measured according to modern ideas of purity.

(17) The inscription of Asoka is still in a very good state of preservation. It occurred to me at first, that it might be as well to build over it a small roof, resting on stone pillars. On reconsideration, however, this idea does not appeal to me. It would probably merely lead to the natives beginning to worship the inscription and covering it with *ghee* or red paint, so as to make it illegible, while, at present, every letter of it remains perfectly clear.

(18) *Bilhari.*—The remains here go back to the times of the Chedi Kings, whose capital was at *Vilahari*, as the modern name *Bilhari* is spelt in Sanskrit. Unfortunately these ancient remains have been left to us in such a ruined condition that it is now impossible to restore them.

(19) The principal temple of the Chedi time is now called *Kāma-Kandalā*. It stands at a little distance to the north of the modern village, and forms a heap of broken stones, with a few pillars still standing in their original position. We may form an idea as to what it was like, from two beautifully carved stone reliefs, which at present have been put up on both sides of the inner gate to the *Vishṇu Varāha* temple in the village of Bilhari. They are excellent specimens of mediæval Indian stone carving, and but for a few fragments chipped off here and there—very likely the work of Muhammadan idol-breakers—their preservation is all that could be desired. The principal figures represented on them are *Gangā* on one side, and *Yamunā* on the other, the two goddesses, whom we find put up as gate-keepers on the sides of the doors of so many mediæval temples in Northern India. Each of the two river-goddesses

is attended by a Serpent-king and a number of other small figures, whose names are not known to us any more. The distinguishing marks or *chihnas* of the two river-goddesses, viz., a dolphin or *makara* for Gaṅgā, and a tortoise or *kūrmā* for Yamunā, are carved in very small sizes at the bottom of the images. The back-ground is filled in with small panels, illustrating obscene subjects. They are, however, not very obstrusive and require a good deal of looking at, before one grasps their details, and if some one should be offended by them, he would, by doing so, certainly show that he has been studying them very minutely. I may add that these carvings in ancient times have been considered as affording a protection against any accident, that might befall a building. This was a very widely spread superstition, and it is for this reason that we find so many carvings of that kind on Indian temples. The images of the nine planets, carved upon the steps of the gate of this temple, likewise were meant as a protection to the building.

(20) The *Vishṇu-Varāha* temple itself is a recent building, as is evident from the construction of its interior. It consists of a hemispherical dome, resting upon a drum of sixteen sides. This drum is placed upon an octagon, which springs up at a height of about 10 feet from the square walls of the interior. Such a constructive arrangement clearly shows Muhammadan influence, and a building, in which we find it, cannot be much older than a few hundred years.

(21) Another temple of a still more recent date, which cannot be classified as an ancient monument at all, is the shrine of *Kaṅkālī Devī*, north of the village. The goddess has been put up there with two different *Bhairavas*; one of them is called by the natives *Kāla Bhairava*, or 'the black Bhairava'; the other one is named simply *Bhairava*, and his colour is white. All those deities had peacock feathers standing near their images, in order to be used as fans, if the gods should require to be cooled a little. A pair of wooden sandals, intended for the *Devī*, which was placed in front of her image, was anything but comfortable, as the nails were sticking out of them about an inch long, and it cannot really surprise us to find that the *Devī* has not yet been pleased to make any use of those shoes. It interested me to find at the same temple a little relief carving, representing the nine planets, described to me as an image of the 'Sixty-four Yoginis,' (*Chaunsath Jogini*).* This is a curious instance showing us how the name of a certain image or group of images, if for some reason it has become famous, may be adopted in a general way to describe any other statue, the true meaning of which has been forgotten.

(22) Among the other statues which I saw at Bilhari, were two representations of *Sūrya*, the Sun-God, of a rather unusual type. The figure of the god is seated inside a circle on the top of the relief. Below this is the figure of *Aruna*, the god of dawn, who acts as Sūrya's charioteer. To both sides are the seven horses, arranged one above the other in two rows, one row of four, and the other one of three. At the bottom is a single wheel. The usual type of the statues of Surya in India, as is well known, goes back to Greek Art. It was probably copied by the Indians from Greek coins, about the 3rd or 2nd century B.C. The two Surya images at Bilhari, however, struck me as representing, what we may call an Indian type of the Sun-God. My reason for saying this is the single wheel, which forms such a prominent feature in the Bilhari statues. It reminded me at once of the many ancient carved figures of a wheel, of which we know in India. Few of them, it is true, are found isolated; generally we meet with the wheel supported by lions over the capital of ancient stone pillars, such as the columns of Asoka. The wheel here generally has been considered as the Buddhist symbol of a *dharmachaṅra*. But might not the adoption of this symbol by the Buddhists ultimately go back to the primitive worship of the wheel, which in India, as elsewhere, must have been one of the first idols put up by men, as a representation of the sun? I think there is very much to speak in favour of such an assumption.

(23) Finally it deserves to be mentioned that one of the temples at Bilhari, dedicated to Mahadeva, has been built in the style of a Bengali *pancha-ratna* temple, *i.e.*, with five towers, a larger one in the centre and four smaller

* This modern name also corroborates my theory, given above in paragraph 5, regarding the connection of the sixty-four Yoginīs with the nine Planets.

ones in the corners. I know of no other occurrence of this type outside of Bengal, and for this reason the temple appeared to me remarkable. It is certainly modern, and very likely may have been built by a native of Bengal. The Rajputs from North-Western India likewise imported the style of temple-architecture peculiar to their own country to other places in Eastern India, where they went to, such as Rohtasgarh, but I know of no other instance of a temple in the Bengali style being found outside of Bengal proper.

(24) *Tegowa.*—While the temples at B'lhari are either too much decayed or of too little interest to call for any special repairs, we have here a neat little specimen of Gupta architecture of the 5th or 6th century A.D., which certainly deserves to be kept up permanently by Government. It now goes by the name of the temple of *Kankālī Devī*, like the modern shrine at Bilhari referred to above, in paragraph 21. If we would determine the date of this temple from a short inscription written upon one of its pillars, we should probably err for something like 500 years, and we have here a typical instance of the fact that Epigraphy, however great its value may be, never can be relied upon as the only guidance we have in estimating the age of an ancient building in India. Leaving aside the style of the relief carvings exhibited in this temple, I need merely refer to the form of the pillars under the porch as typical specimens of Gupta work. Their capitals are supported by four lions, squatting one in each corner. It looks at first as if the weight of the capital and the roof above had squashed the bodies of the lions into a broad, unsightly mass, for we observe their hindlegs lying alongside the two lines of the angles of the square below them. But this is merely a faulty design of the artist, which is known to us from other Gupta pillars, and which we find likewise in some of the pillars from Mathura, which are a little earlier than the Gupta period. Likewise, the small *Chaitya*-windows, each with a human face looking out of it, which we find employed as a decorative element on the capitals of those pillars, are known to us from other Gupta carvings, *e.g.*, at Eran, and the printed list of Ancient Monuments in the Central Provinces is quite right in remarking that the temple at 'Tegowa' bears a striking resemblance to the temples at Eran, with which it certainly also is contemporaneous.

(25) In repairing it, it will probably be necessary to take down some of the stones in the walls and reset them again. In doing this, the Engineer in charge should be instructed to mark the stones before taking them down, so as to be able to put them up again in their original order. He should further be clearly made to understand that the work he has been called upon to do, does not consist in rebuilding the temple, but merely in protecting so much of the temple, as has been left to us, against further destruction. For this reason, no attempt to restore any lost or broken carvings should be allowed, and whenever new stone work is required, the stones should be taken from the several heaps of other ruined temples near that of Kankālī Devī. Old stones, whenever used for repairing purposes, should not be polished or cleaned; and whenever the use of lime or mortar for the joints becomes necessary, pointing should be strictly avoided.

The broken stones from the ruined temples close to that of Kankālī Devī should be stacked and neatly arranged, so as to show their carved surfaces, wherever there are any. The stones should be put up close to where they are now lying, so as to leave the foundations of the temples visible. Those foundation stones still remain *in situ*, and they help us to form an idea of the ground-plan of the temples. For this reason, they should be left visible, and not covered by storing up broken fragments over them. The carvings now standing inside the porch of the Kankālī Devī temple, which cannot be replaced, should be put up safely, so as to prevent people from taking them away. The whole site, *i.e.*, the Kankālī Devī temple, including the Devī temple and the ruined temples close to them, should be declared a protected site under the Indian Monuments Act, so as to give Government the power it requires to prevent people from taking the stones away.

(26) The *Devī temple* just referred to is also ancient, but it has been restored with fragments wrongly put together. It would not do to try and dismantle these portions and to put them together in their proper order. This would require an officer specially trained for such work, and no one, I dare say, could be found, who would be competent or painstaking enough for it. As long

as sufficient care is taken to prevent any alteration or disfigurement to the temple, as it now stands, no further steps seem to me to be called for at present. I am afraid, the ugly tile roof over it also will have to remain, as it affords a protection to the temple, although I should be glad to see the temple protected by something looking better than its present roof.

(27) In conclusion, I wish to call attention to the following among the carvings of those temples:—

(*a*) On facing the entrance to the temple of *Kankālī Devī*, we have to the left a slab with a figure of *Chamuṇḍā* dancing, in its upper panel, and in its lower panel we see *Vishṇu*, lying on *Ananta*.

(*b*) The corresponding slab to the right is broken. It had three fields of relievos, of which the upper two only have remained. In the first we observe among other deities Indra riding on an elephant. Then follow below in the second field *Śiva* with *Pārvatī*, riding on the bull *Nandī*; *Kubera*, riding on a man; *Vishṇu* on *Garuḍa*, and *Sūrya* riding on a horse.

(*c*) The most interesting of all the carvings at Tegowa seemed to me a slab, having in its centre a standing figure of *Vishṇu* with two arms, attended by two females, one of them being a girl, to judge from the youthful appearance of her breasts. Around this principal group are small representations of nine *Avatāras* of *Vishṇu*, arranged in the following order:—

(1) On the top: *Matsya-Avatāra*;
(2) To the left, from below: *Kūrma*, *Vāmana*, *Krishṇa* and *Nrisiṁha-Avatāra*;
(3) To the right, from above: *Varāha*, *Rāma*, *Paraśurāma*, and *Kalki-Avatāra*.

In the last or *Kalki-Avatāra*, we find a horse only, without the male figure riding on it in later representations. The order in which the *Avatāras* follow each other is also very peculiar and very likely indicates that at that time they were not generally grouped together according to the strict chronological arrangement of later days. But the most important point is the number *nine* instead of *ten*, which we observe almost invariably in later representations of *Vishṇu's Avatāras*. The reason for this also is evident: the ninth or *Budaha-Avatāra* of *Vishṇu* was not yet recognized at the time, when the carving was made, about the 5th or 6th century A.D. We find this *Avatāra* likewise omitted from a few of the many *Avatāra* slabs, which I have seen in Behar, where their total number probably comes close up to hundred, or even more.

(28) I have discussed the origin of this ninth or *Buddha-Avatāra* of *Vishṇu* above in paragraph (4) of this Report. Here I need only mention that the stone at Tegowa afforded an independent proof of my theory, which had occurred to me long before I knew anything of its existence.

## District Sagar: Eran.

(29). I found the wire fencing here in a bad state. At present it affords no protection at all. It is very easy to get into the enclosure, as some of the wires have got loose, and it would not be difficult to take away a great number of the stones, which have been collected inside the enclosure, without opening the gate, the key to which seems to be in the custody of the tehsildar at Khurai. This matter requires immediate action, and the fencing should be repaired at once. It also struck me that the iron supporters of the fencing are hardly strong enough to prevent people from tearing off the wires, and I do not undertand, why those iron posts have been put up in preference to stone pillars, which probably would have cost much less, as enough material is available locally among the many broken stones lying about there. One really cannot wonder at the people trying to get into a place, which has been fenced off in a similar way, for such a fencing certainly will only help to excite their curiosity. However, if they are to be shut out, this should be done by some effective means. I do not know if the site already has been

declared a protected site within the meaning of the Indian Monuments' Act. If this has not yet been done, it ought to be done at once, and a notice board should be put up close to the entrance, warning the people of the penalty they are liable to incur, if they remove anything from inside the enclosure. The notice, of course, should be written both in English and in the vernacular of the country.

(30) Very little in the way of repairing has been done and could have been done to the remains inside the enclosure. I regret, however, that some attempt has been made to restorate some broken portions of the face of the large statue of *Vishṇu*, which now is worshipped as an image of *Bhīmasena*. I do not know who is responsible for this restoration. It is as ugly as it could have been, and I would strongly recommend to break it off at once and to leave the face of the statue in its damaged state, without attempting to restore it. The statue certainly cannot be called a master-piece of art. The arms are much too short, and the legs are quite out of proportion. It interested me to find it now worshipped as *Bhīmasena*. The beautiful pillar, set up by Budhagupta at Eran, likewise goes by the name of " Bhīmasena's staff " (*Bhīmsen kā lāṭhī*), just like a similar pillar close to Bakra, in the Muzaffarpur district of Bihar. It was set up in honour of Vishṇu, and the wheel on its top is meant for the well-known symbol or *chihna* of this god. The adaptation of the wheel, however, by the Vaishṇavas and Bauddhas points back to an earlier age. There can be no doubt that the wheel was the ancient symbol, under which the sun has been worshipped in India as well, as in European countries. Vishṇu probably was an ancient personification of the sun, and Buddha is occasionally called an '*Āditya-bandhu*', or belonging to the solar race. It is a pity that the wheel on the top of the Eran pillar has been damaged, but enough of it remains to give us some idea as to what it looked, when complete.

(31) Another piece of doubtful modern restoration work is the gate leading to the ruined temple, inside of which the so-called *Bhīmasena* image is standing, which, as I have just explained, really is an image of *Vishṇu* with four arms. On facing the gate, we have to the left two figures of *Yamunā*, one above the other. The officer who directed the restoration of this gate certainly would have done better, if he had chosen any other uncarved stone for this piece of work, for the present restoration is simply absurd. It is a matter of detail only and of little importance too; but as it cannot escape being noticed by any intelligent observer, I thought it necessary to call attention to it, although I do not wish to propose, to have this small matter altered again.

(32) Apart from the image of the Boar incarnation of *Vishṇu*,* which is mainly known to us from the time of the Gupta kings (4th to 7th century A.D.), I observed among the carvings at Eran the same characteristic details of the Gupta style of Indian architecture, which I have already noticed in my previous notes on Tegowa in the district of Jubbulpore. The lions squatting at the four corners of square capitals of pillars here also are represented with their hind-legs stretched along the two sides of the angles. The capitals likewise are shaped like the roofs of houses, with human faces looking out from windows. This certainly is a pleasing design, if properly employed, for it naturally increases the interest of a person, looking at those carvings, if he sees that, what was represented in them, was gazed at with amazement even at the time when it occurred in reality. The artists of the Gupta period certainly did well in employing this design, which they had inherited from ancient Indian art, but it seems to me very questionable, if they were right in adopting it for capitals of pillars, where it became quite ineffective and meaningless. However, such has been the general development of Indian art. Details have been taken out of their original ensemble, and isolated, so as to become purely ornamental and, very often still worse, tasteless and absurd.

### District Nimar: Burhanpur.

(33) Very little remained for me to suggest in regard to the conservation of the ancient buildings at Burhanpur, as they had already been sufficiently

* For another Boar statue at Māndhāta see below, para. 47.

dealt with by Mr. Marshall in his Notes, dated the 22nd January 1907. In regard to the two lofty *Minars* of Bībī Sāhib's mosque, I understood from the Assistant Engineer, that it would be too dangerous to underpin them, as Mr. Marshall suggested, and that he has sent up another proposal, to tie iron bands around them. The Assistant Engineer also told me that the people objected to the carved wooden brackets being taken out from the pillars in front of the "Banglemakers' Mosque" (*Chūṛīwālon kī Masjid*), and sent to the Nagpur Museum. I quite sympathize with this feeling, and I hope it will be possible to preserve the carvings by applying some permanent varnish to them. Similar architectural fragments have never appeared to me suitable exhibits for a Museum, and whenever they can be preserved *in situ*, it seems to me best to do so. Probably it would not be difficult to replace the old brackets by modern copies, as wood carving still seems to be a flourishing industry at Burhanpur. I noticed many good specimens of this art in the modern houses of the town.

(34) The guardian of the tomb of Shāh Nawāz Khān showed me three old Sanads, which I took from him on loan for a day, in order to copy them. His object in showing them to me was of course to point out to me, that some land originally had belonged to the tomb, and to secure my assistance to get this property back. In visiting Muhammadan tombs or mosques in India, one very often finds the people coming forward with similar claims, and complaining about the injustice done to them, in not getting their property back. It is curious to notice that similar complaints almost invariably are brought forward by Muhammadans only. I very seldom met with them from Hindus in regard to their temples. In regard to the pretended claims of the custodians of Shāh Nawāz Khān's tombs at Burhanpur, the three *Sanads*, upon which they are based, have the following contents :—

No. I is a grant of 14 *bīghas* of land in Pargana Asīr, Suba Khāndesh, for the maintainance of the tombs of Mīrzā Khān, 'Ālam Khān, Asad Khān and Khānjahān Lodhī. It mentions that on the piece of land granted are the tombs of Shāh Nawāz Khān and of other noblemen, and many shady trees. The date is the 29th Jumādā II, in the regnal 6 of Aurangzeb,* whose seal is attached to the *Sanad*.

No. II is an order to repair the roads and to supply provisions to the army of Aurangzeb, who was out hunting wild elephants, and who was expected to pass through Burhānpūr. Dated the 11th Shawwāl, 1047 Hijrī.† Seal of Aurangzeb.

No. III is an order to assist Mīrzā Khān, who was sent out on a punitive expedition against some rebellious Kolis in Parganas Baṭāwad and Naṣīrābād. Dated 1048, 17th Sha'bān, regnal year 12.‡ Same seal as on No. II.

(35) The Jāmi' Masjid contains three inscriptions. One of them is of Akbar and records his visit to Burhānpūr during one of his last campaigns in the Deccan. He was at that time on his way back to Lahore after the conquest of Asīrgaṛh, and his object in visiting Burhānpūr seems to have been to pay his respects to Sayyid Shēr Qalandar, the son of Bābā Husain Abdāl, from Shīrāz. The date is the 11th Farwardīn of the Ilāhī year 45, coresponding to the 25th Ramazān 1006 Hijrī.§ Unfortunately this stone is much weather-worn, but the general contents of the inscription remain clear.

(36) The interior of the Jāmi' Masjid has two inscriptions, fixed into its backwall close to the north-western corner. Both refer to the building of this mosque by the second 'Ādil Shāh, the son of Mubārak Shāh, but one of them is in Arabic and the second in Sanskrit.‖ This is perhaps the only case known to us, where Sanskrit was used to record the erection of a Muhammadan

* This is the 17th January, 1664 A. D.

† 26th February 1638 A. D. I understand that wild elephants still occur in the jungles further to the east of Burhānpūr, but they are at a greater distance from this place. Aurungzeb's hunting expedition probably went to the northern parts of the present Nizam's Dominions.

‡ 24th December 1639 A.D.

§ 1st May 1598 A.D.

‖ The Jāmi Masjid at Asīrgarh likewise has an inscription in Sanskrit and Arabic. It belongs to the same King, Ādil Shāh II.

place of worship, and it is difficult to understand 'Ādil Shāh's motive in doing so. It was, however, very likely more than one of those occasional whims, which oriental potentates always have been extremely fond of. For we should remember that the inscription dates from a time (1598 A.D.), when the Imperial Court at Agra under Akbar set an example of overlooking the differences that existed between Hindu Temples and Muhammadan Mosques, both of which were regarded as suitable places for the worship of the Divine Being. I feel all the more inclined to say so on account of the initial verse in the Sanskrit inscription. It opens with the words : 'Veneration to the Creator' (*Śrī-sṛiṣṭi-kartre namaḥ*). Then comes the following S'loka, which sounds very much like a free translation of the Muhammadan *kalimah*, or rather an adaptation of the same to the tenets of Akbar's *Dīn-i-Ilāhī* :—

*Avaktaṁ vyāpakaṁ nityaṁ guṇātītaṁ chidātmakaṁ*
*Vyaktasya kāraṇaṁ vande vyaktāvyaktaṁ tam=Iśvaram*

"I praise the Lord, who is imperceptible, all pervading, eternal, beyond qualifications, entirely spiritual, the cause of perceptible things, although himself both perceptible and non-perceptible."

This is certainly very much like one of those high sounding commonplace sayings, of which that perfectly illiterate king, Akbar, always seems to have been extremely delighted.

(37) The date of the Sanskrit inscription is stated with an overwhelming mass of details, which it would hardly be worth working out, as the week, day already fixes the European equivalent of the date. It is Monday, the 10th day of the bright half of Pausha in Samvat 1646, or Śaka 1511. This corresponds to Monday, the 5th January, 1590, old style. The corresponding Hijrī year in the Arabic inscription is 997. The following lists of Fārūqī Kings of Burhānpūr down to 'Ādil Shāh II., the builder of the Jāmi' Masjid, are found in both inscriptions :—

| *In Arabic* :— | | *In Sanskrit* :— |
|---|---|---|
| (1) Malik Khān, al-Fārūqī, al 'Adlī. | | (1) Malika. |
| (2) Ghazani Khān,* | s. o. 1 | (2) Gajanī |
| (3) Qaisar Khān, | s. o. 2 | (3) Kesara. |
| (4) Ḥasan Khān, | s. o 3 | (4) Hasana. |
| (5) 'Ādil Shah I., | s. o. 4 | (5) Edala-Śāha. |
| (6) Mubārak Shah, | s. o. 5 | (6) Mubārakha. |
| (7) 'Ādil Shāh II., | s. o. 6 | (7) Edala. |

* His name is misspelt عزني خان in the inscription.

(38) A curious palæographical detail, which is worth mentioning in connection with the Sanskrit inscription, is the spelling of the name *Kesara-khāna-vīraḥ* in line 3. Here the writer has placed the Arabic sign for *Tashdīd* or double consonant over the Nāgarī *na* of *Khāna*. Perhaps he pronounced this word with a double *n* as *Khānna*. At least, the sign for *Tashdīd* here suggests this explanation. Or the engraver may have misunderstood some sign in the draft copy, which he used in carving the inscription.

## Asirgarh.

(39) I inspected the ancient buildings in the Fort at Asīrgaṛh and in the village down below on the 17th March 1908, in the company of Mr. McQuillon, the Honorary Assistant Engineer, from Khandwa, whose assistance here also, as in Burhānpūr and Māndhātā, has been of great value to me. I appreciate this all the more, because my visit fell towards the end of the financial year, when he, like all others officers of the Department of Public Works, was kept very busy, and not much time left to him for Archæological inspection tours.

(40) I found hardly anything to add to the estimates for repairing the ancient buildings at Asīrgaṛh, which Mr. McQuillon has prepared some time ago at the instance of the Deputy Commissioner of Nimar. Only in regard to the *temple of Mahādeva* near the Inspection Bungalow on the hill, a provision should be added for removing the whitewash from inside the walls. The walls had some paintings on them, of which now only portions are visible, and although those frescos are neither very old, nor of great artistic value, they

certainly deserve a better lot than to be hidden from view by a modern coating of plaster and whitewash.

(41) I understood that objection had been raised locally by some Muhammadans to the proposed removal of the so-called "Library," a small modern brick building on the top of the *Jāmi' Masjid*, with a masonry stair leading up to it. Such an objection appears to me most unreasonable and strange, and I should strongly advise Government not to take any notice of it. The mosque up to lately has been used as a barrack for soldiers, and I should think the Muhammadans ought to appreciate the action of Government in restoring one of their ancient places of worship to its original state. The whitewashing also requires to be taken off from inside the mosque, * and the rackets for soldiers' kits to be removed. But I should not propose any restoration of broken stone cornices with their brackets, neither in the mosque nor on the *minārs*. The modern brick fittings inside the front arches of the mosque require to be taken out, and provision should be made for this. The removal of the Corporal's room and the latrine in the courtyard of the mosque has already been provided for.

(42) One of the two compound walls of the *tomb of Shāh Humā* is still standing, and affords a certain danger to the tomb, as it might fall down and damage the walls of this building. I should certainly propose to pull down this wall at once. It is absolutely out of question to restore the compound wall. The dome of the tomb and the steps leading up to it also require some repairs, but before giving sanction to this expenditure, I should like to ascertain, if the owners of the tomb, which is still used as a place of worship, might not be compelled, under the Indian Monuments' Act, to have those repairs done at their own cost, without the aid of Government.

(43) Nothing beyond petty repairs to the compound walls is needed for the *tomb of Shāh Gour*, † and for the *Temple of Mahādeva* in the village. The *Lāl Bāgh mahal* was a private building, which may have served as a residence to the *Qil'adār* or Commanding Officer of Asīrgarh in the Muhammadan time. Mr. McQuillon noted on it as follows :—

"About all that can be done pending an inspection by the Archæological Department is to clear all vegetation, repair steps and replace a few stones here and there, to prevent the building from getting worse."

I find nothing more to add to these remarks, and no further repairs to the building appear to me justified.

(44) I learn from Mr. McQuillon's notes that the Deputy Commissioner of Nimar proposed to have metal screens made over the inscriptions at Asīrgarh. I am sorry I cannot agree to this. Such screens would probably become little less than an eyesore, and the protection they would afford to the inscriptions would be very slight. Hardly any protection is needed to those epigraphs, as all of them have been cut out of the rocks or of solid stones, and will remain for many years to come.

(45) Copies of all the inscriptions on Asīrgarh Hill have been taken by me. The following are abstracts of their contents :—

Five inscriptions outside the main gate of the Fort; one is near the outer gate, and the remaining four near the inner gate :—

*A.*—Records the taking of Asīrgarh by Akbar in the Ilāhī year 45, corresponding to the Hijrī year 1009 (=1600 A. D.). The writer's name was Muhammad Ma'ṣūm.

*B.*—Records the appointment of Prince Dānyāl as Governor of the newly conquered provinces of *Dākhin* and *Dāndesh* (*i.e. Khāndesh*), after their conquest by Akbar. The appointment was made on the 12th Ardībehisht of the Ilāhī

* This will at the same time take away the many names written upon the walls by modern visitors Among those modern inscriptions, one is perhaps worth recording. It reads "*I am comming hear on 25-12-1906—S. D. Madho Rai.*" Now, Madho Rai actually has been at Asirgarh on that date, and what he wanted us to know, is that he *was* there, not that he was *comming*, as he spells it. It appears to be somewhat difficult to Indians to grasp the difference of the tenses of the English verb. Perhaps, their notion of time is a little underdeveloped. I remember once, when I arrived late at midnight in a small Railway station in Bengal, I was welcomed there with the words : "Good morning, Sir." However, the morning was still a long way off, and I was very glad for this too.

† I am not responsible for this absurd name, and I am sorry to be obliged to make use of it, *faut de mieux*. The natives call the building now *Makbara Shah Gour*, *or*, in English, "Tomb of King's Mausoleum," the first word being the Arabic expression for "tomb," and the third word its equivalent in Persian.

year 46, corresponding to the 26th Shawwāl of the Hijrī year 1009 (30th April, 1600 A.D.). Akbar then left Asīrgarh on his return to Lahore.

*C.*—Records certain new buildings added to the Fort in 1037 Hijrī (1627-28 A.D.) in the time of Shāhjahān by the *Qil'adār* of Asīrgarh, whose name has not been made out by me.

*D.*—Records the building of the gate,—evidently the outer one, near which the inscription is,—in 1064 Hijrī (1654 A. D.) by Manohar Dās Kumār, the son of the Rāja of Māndhātā. Shāhjahān, on starting for the East in 1034, had left the Fort in the custody of Rāja Gopāl Dās, who held the military rank of a "Commander of Five Thousand Horse and Foot" (منصبش شد پنج هزاري و سرداران پنج هزار) and who was honoured by the Rāja of Māndhātā. He was succeeded in 1037 by his eldest son Kumār Balarām, who in his turn was succeeded in 1060 by Manohar Dās Kumār, who built the gateway of the Fort in 1064.

*E.*—Records the appointment by Aurangzeb of a certain Aḥmad to the post of *Qil'adār* of Asīrgarh, in the Hijrī year 1069 (1658 A. D.).

*F.*—The *Jāmi' Masjid* here as in Burhānpūr has two inscriptions of 'Ādil Shah II.—one in Arabic and the other in Sanskrit. The object of the Shāh in using both languages here again, was the same as in regard to the *Jāmi' Masjid* in Burhānpūr. Both these buildings were not intended for the Muhammadans exclusively. Hindus and Muhammadans alike were to gather in them, to worship God in the spirit of Akbar's new religion, the *Dīn-i-Ilāhī*. The beginning of the Sanskrit inscription makes this quite clear. Its translation into English is:—"Adoration to the Mighty Creator! Glory be unto Thee, who art qualified and beyond qualification, at once visible and invisible, entirely spiritual, the eternal foundation of the Universe."

*Śrī-Karttṛi-purushāya namaḥ. Guṇātmane nirguṇāya vyaktāvyakta-svarūpine chid-ānand-ātmane nityaṁ viśvādhārāya te namaḥ.*—The mosque was built by 'Ādil Shāh II., the son of Mubārak Shāh, the son of 'Ādil Shāh I. Its date in the Sanskrit inscription is Saturday, the sixth *tithi* of the bright half of *Śrāvaṇa* in Samvat 1641, corresponding to Śaka 1506. According to the Arabic inscription, the mosque was begun on Saturday, the 4th Sha'bān of the Hijrī year 992.*

As a curiosity it may be mentioned that the Arabic word for 'son' has been used in the Sanskrit inscription in the form *bina*; thus:—*Śrī-śrī-5-Ādila-Śāha-bina-Mubārakha-Śāha bina-Adila Śāha-vijaya rājya-*. But this portion of the inscription hardly can be called Sanscrit at all; it is more like a Sanskritized modern Indian vernacular.

(*g*) In the front wall of the Jāmi' Masjid is an inscription of Akbar. It records the conquest of Asīrgarh on the 6th Bahman of the Ilāhī year 45, which corresponded to the 22nd Rajab, and the subsequent visit of Akbar to the Fort on the 8th Sha'bān.† The inscription was composed and written by Muḥammad Ma'ṣūm Bakrī, the son of Sayyid Ṣafā'ī at-Tirmidhī. Hereafter we find a mention of Sayyid Sher Qalandar, the son of Bābā Hasan Abdāl Sabzwārī, with whose name we have already met before in Akbar's inscription in the Jāmi' Masjid, Burhānpūr.

## Mandhata.

(46) An interesting collection of medieval images of Vishṇu, together with a statue of Vishṇu's Boar-Incarnation, has been placed inside a broken old temple, called *Chaubīs Avatār kā Mandir*. The statues of Vishṇu are nine in number, and each of them has a short inscription, telling us which form of the God it represents. These inscriptions are: (1) *Vishṇu*; (2) *Adhokshaya*; (3) *Padmanābha*; (4) *Purushottama*; (5) *Nārāyaṇa*; (6) *Vāsudeva*; (7) *Upendra*; (8) *Mādhava*; (9) *Nasāgha*(?) The explanatory labels evidently have been placed upon the statues for the same purpose as those at Bheraghat. The statues represented rather uncommon types of Vishṇu, and it was of importance to the worshipper to know the name of each image, when he was doing *pūjā* to it; otherwise the effect of his worship might become just the reverse of

* The corresponding European date appears to have been Saturday, the 31st July, 1584 (old style).
† That is the 17th January and 12th February, 1601 A.D.

what he expected. The only difference between those nine images of Vishṇu besides their inscriptions lies in the distribution of the *chihnas*, or distinguishing marks of the God, over his four hands. These marks are four: the wheel (*chakra*); the club *gadā*); the conch (*śaṅkha*), and the lotus-flower *padma*). Unfortunately, however, many of the hands of the nine images, together with their marks, are broken and lost, and this naturally takes away a good deal of the value of this interesting collection.

(47) The temple contains, in addition to the statues just mentioned, an image of Vishṇu and Lakshmī seated on Garuḍa, a statue of Vishṇu lying on the serpent Ananta, and one of the boar-incarnation (*Varāha-Avatāra*). The *Varāha* or Boar is much smaller in size than the Boar at Eran, and evidently, also about four or five centuries later. Its body, like that of the Eran statue, is covered with small figures of gods and saints, and near each of his hind legs is a carved wheel, the symbol of Vishṇu. The legs are broken, and the statue evidently has been removed to its present place from somewhere else.

(48) A proposal to remove the statues to some more suitable place close by, where they might be shown to greater advantage, has been given up on account of local objection against it.

(49) No further repairs are needed to the *Temple of Siddhanātha*, which is the most important ancient monument at Māndhātā. It has been very well repaired some years ago, and all that is required for it, is to collect the broken fragments lying around it, and to stack them, so as to show their carved surfaces. Provision for this has already been made in the estimate, which Mr. McQuillon has prepared lately, and which has now been sent up to the Chief Commissioner for approval. The temple is interesting on account of its ground-plan, which is cross-shaped, the cell with the *linga* forming the centre, while the four arms are made up by the four porticos in front of the doors leading to the sanctum. The carved figures of fighting elephants along the plinth of the temple show, that the Rajputs of those days were as fond of that kind of sport as their descendants in the time of the Moghul Emperors. The date of the temple at Māndhātā is not known to us, but it very likely is not less than a thousand years old.

(50) The Rāja of Māndhātā was much interested, when I showed to him the names of some of his ancestors, whom I had found mentioned in the inscriptions at Asīrgaṛh as Governors of that fort in the time of the Moghul Emperors. He got a copy made for me of his pedigree, which he keeps with his family records. This list brings his family up to *Prithīrāj*, the legendary last Hindu King of Delhi, who was defeated by the Muhammadans. At present some of the Rajputs appear to be content to connect their families with this famous hero of the Hindus. In the palmy days of the Hindu Raj, their ambitions generally went a long way further, and scarcely any one of them was satisfied, unless his descent had been traced back through Atri and Brahman either to the sun or to the moon.

(51) Two copper plates of the Paramāra Kings Devapāla and Jayavarman II. have been found at Māndhātā a few years ago. They are now deposited in the Nagpur Museum, where I examined them and got impressions of them taken. They have recently been edited by the late Professor Kielhorn in the Epigraphia Indica, Vol. IX, pages 103-123. The list of donees in both inscriptions is of interest to us on account of the epithets added to their names, many of which are still in use among the people of Western India, and have in some cases almost become something like our European family names. Thus, a person with a name like the *Chāturveda Sādhārana* would now call himself Mr. S. Chaube, and likewise the *Upādhyāya Nārāyaṇa* would now be addressed as Mr. N. Ojha. One of the names appears to have been unintelligible to the *lohār*, who cut the plates, for he put four small horizontal lines in its place, thus: *Cha – – – – pautrāya;*—or it is also possible that the family records of the man, whose grandfather's name has been left out in the plates, were not complete.

## The Museums at Nagpur and Raipur.

(52) There is one marked difference between the Provincial Museum at Nagpur and the Imperial Museum at Calcutta. At Calcutta Archæology has

been and still is a branch of Natural History, so far as the Museum is concerned. At Nagpur, Natural History takes a modest back-seat after Archæology. It is difficult to say, which of both arrangements is the most unsatisfactory one. However, Natural History is represented at Nagpur only by a few stuffed tiger heads, some birds, snakes, shells and similar objects. The Museum, moreover suffers badly from want of space. Its galleries are crowded, and I noticed a few sculptures recently sent to Nagpur, which were lying outside in a verandah for want of space.

(53) In spite of all these deficiences, the collections seemed to me well looked after and carefully registered, and great credit is due for this to the late and present Curators, Messrs. Hira Lal and Vasantaram. Only the coins require to be catalogued and properly arranged. Their present condition is anything but satisfactory, as will be seen from the following notes made by me during a cursory inspection of the cabinet:—

V, 85: A *Gadhiyā Paisā* registered as 'Ancient Muhammadan.'
V, 75: Contains 9 forged square rupees of Akbar.
V, 77: Labelled "unknown," but really coins of the Sultans of the Malwa.
V, 58: A Mohur of Akbar, Hijri year 980, registered as a coin of Aurangzeb.
V, 42 & 43: Labelled "coins of Akbar," but really rupees of Sher Shāh (949) and Islām Shāh.
V, 44: A gold coin catalogued as one of Mahomed Shah (*sic*)! really a coin of Fīroz Shāh Tughlak.
V, 45: Another gold coin of one of the Tughlak Sultans, catalogued as "Ahmad Shāh."
V, 24: A coin of Sāmantadeva catalogued "Ibrāhīm of Ghaznih."
V, 185: "Coin of Shāhjahān." In reality this number contains the following specimens:—

11 Rupees of Shāhjahān;
1 Rupee of Aurangzeb, 1070 (2), Tattah Mint;
1 Do. of Jahāngīr, 1020, Qandahār;
1 Do. ditto 11th regnal year, Bahman month, Akbarnagar;
1 Do. of Akbar, Mint and date uncertain.

V, 187: Rupees of Jahāngīr, struck at Agra in the month of *Day*, year uncertain catalogued as a coin of Allauddin Nasiruddin (*sic*)!

(54) The above examples have been taken only from the first two or three trays in the cabinet, which contains something like 1,000 specimens altogether. It will take me from twenty days to one month to prepare an accurate catalogue of the collection, and I beg to propose to do this some time during the rains this year, in September or October.

(55) The following coins at Nagpur are interesting on account of their find places:—

XI, 2 is an *aureus* of the Roman Emperor Septimius Severus, found in the Bilaspur district. It had been worn as an ornament;
V, 503: a Venetian Ducate, which was found in Nagpur district;
VI, 26: a gold coin of the Early Khalifas, of the Muhammadan year 93, was found in the Ratnagherry district.

(56) The few coins now kept in the Raipur Museum should be sent to Nagpur. It is of no use to attempt forming a separate coin collection at Raipur.

(57) The Raipur Museum also contains a number of inscriptions on stone, and some sculptures, which, I think, may remain there. They are in safe custody now at Raipur, and this practically is all that is required for them. At Nagpur there is no room at present for any further additions.

(58) I have drawn up a rough list of all the inscriptions on stone and on copper-plates in the two Museums at Nagpur and Raipur, and I propose to publish this list in the Epigraphia Indica, after I have gone through it again carefully during my next visit. It appears to me of some value to publish from time to time similar lists of the principal Epigraphical collections in India, as a record for the future.

(59) At Nagpur I inspected also the two old guns from Asirgarh, which now are placed near Government House. I am glad to find, that Mr. Longhurst already has proposed to have them better mounted, and I quite agree with

him that at present these two interesting pieces of old artillery make no show at all. Government has spent a large sum, to bring them to Nagpur, which was a difficult task, as Mr. McQuillon, who was in charge of the work, told me. The local workmen refused to touch the guns for fear, lest the spirit of the guns might become angry with them, and for this reason Muhammadan Khalasis had to be sent for from Bombay. The larger gun is a fine piece of work. According to its inscriptions, it was made in the Muhammadan year 1074=A.D. 1663-64 at Burhānpūr and was the work of a certain Muhammad Husain Arab. It was called the "Terror of the Reign" *Haibat-i-Mulk*. Like elephants or horses, guns in those days used to receive proper names, very likely, because popular belief looked upon them as something similar to living beings. The second gun bears an inscription in Marathi, which has been damaged and cannot be made out entirely. It appears to tell us that the gun had been broken and again repaired in Samvat 1711, in the month of Pūs (approximately December 1654 A.D.).

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*Notes by Albert H. Longhurst, Assistant Superintendent.*

## EASTERN BENGAL AND ASSAM.

DISTRICT DACCA: TOMB OF SULTAN GHIYASUDDIN AZAM SHAH AT SONARGAON.

(60) The proposal to restore this tomb had been brought up again before Government by Mr. E. Stapleton, Inspector of Schools at Dacca, but it was found to be impossible to carry it out.

(61) Only 13 carved stones exist; the rest have been looted by villagers from time to time to decorate their own houses with and are now lost for ever. Some time ago an attempt was made to recover some of these stolen stones, with the result that the owners fearing punishment for taking them away threw those they possessed into the river.

I made careful measured drawings of each stone, with the result that it would be quite possible to reconstruct almost the whole of one side and part of one end of the tomb with original stone, if some of the stones were cut to the required length to fit in with those above or below, to complete the ornamental design carved on the sides of the tomb. What adds to the difficulty of piecing them together is the extraordinary variation in the length and thickness of stones having similar carved surfaces. This, no doubt, is due to the fact that the stone was never taken out of a quarry by the Muhammadans, but taken from some Hindu temple and re-cut and adapted to their requirements. On the reverse side of some stones there are unmistakable signs of Hindu carving, which the Muhammadans have tried to erase. In J. A. S. B., Vol. XLIII, Part I, 1874, there are some notes on this tomb by Dr. Wise and a reproduction from a photograph, showing the state of the ruined tomb when he saw it. He speaks very highly of the Muhammadan taste displayed in constructing that sepulchre, and states that this ruined tomb might be easily repaired, and that the cost of doing so would be inconsiderable. Since his notes were published, many articles have appeared, all supporting his views and urging repairs, but, like Dr. Wise, none of the writers states how these repairs are to be carried out. To judge from the lithograph mentioned above, there was nothing easy about repairing the tomb, even when Dr. Wise saw it. Of course, it would not have been so difficult then as now, as there were more stones. This difficulty has increased every year, and to repair the tomb now means to build a new one, faced only on two sides with the original old stonework, and the cost of repairs would be anything but inconsiderable owing to the inaccessible position of the site, hidden away in dense jungle, and surrounded by a network of small waterways and swamps. In a Government letter No. 1947, dated Calcutta, the 6th August 1903, from the Under-Secretary to the Government of Bengal, to the Archæological Surveyor, Bengal Circle, Government agrees with the Archæological Surveyor that this tomb is beyond restoration, and accepts his recommendation that it should be left as it is. It is only quite recently that the proposal to restore this tomb has been started again by Mr. Stapleton, Inspector of Schools at Dacca. I am afraid, those anxious to have this tomb

repaired, or rather rebuilt, do not fully understand the nature of the work, the officers of the Archæological Survey undertake to carry out. It should never be forgotten that to rebuild an ancient monument is to destroy its chief interest, namely, its authenticity. In carrying out repairs to ancient monuments it is to the authenticity of the old parts, that particularly any interest attaching to the new will owe itself.

(62) Another point that should not be overlooked with regard to this tomb is the fact that beyond local tradition, there is no proof that this ruined tomb is the resting-place of Ghiyasuddin Azam Shah. The same local tradition exists at Panduah, in the Maldah district, locating his tomb to be one of those within the Eklakhi mausoleum.

(63) The stones should be collected and carefully stacked as nearly in the order shown in my sketch as possible, and the massive stone sarcophagus placed on top. The tree shown in the photograph, which caused the ruin of the tomb, should be removed, together with all rank weeds, before the stones are stacked: the ground for a few feet round should be enclosed with a light iron and wire fence to stop further looting and to let the public know, that the ruined tomb is protected by Government.

### District Rajshahi: Mosque at Kusumbha.

(64) A well-built mosque and well worth repairing. All the lower part, up to the springing of the arches, is of stone. The arches and six domes were all of brick; only two domes now remain, the other four having collapsed and fallen into the interior.

The three *mihrabs* in the western wall facing the doorways of the eastern wall are beautifully carved and in perfect condition.

The inscription over the central doorway fell down some years ago and was said to have been taken away by some European. However, this is not true, as I accidentally found it in the hut of a native, named Kadir Bux, who lives quite close to the mosque on the south side of the tank. It is a beautiful inscription and in perfect condition, the letters being similar in design to the inscription of Jalūl-ud-dīn Mas'ūd Shāh, shown in Plate XXI, Vol. XV of Cunningham's Report. I could not read the date, but from the formation of the letters and the architectural style of the building it is probably a work of one of the independent kings of Bengal. I warned the native, who now possesses it, that Government would hold him responsible for its safe custody, until it was replaced in its original position over the central entrance to the mosque. The mosque is no longer used for religious purposes, and no attempt has yet been made by any one to remove the *debris* in the interior caused by the collapse of four of the domes or the vegetation on the two remaining domes and cornices. The vegetation should be removed at once, and great care must be used in doing this, so as not to disturb the brick-work of the remaining domes and the stone work of the cornice more than possible. Those portions of the overhanging, decayed and broken domes should be dismantled and their edges made watertight with a good coating of cement. The stones of the cornice want resetting here and there and to be freed from all vegetation, and the upper surface to be made quite watertight with a thick coating of cement that need not show from below. The upper parts of the small turrets at each corner of the building should be treated in the same way. The inscription to be replaced in its old position over the central entrance, and the cornice and masonry around and above it to be repaired. The three arches over the open doorways of the mosque require slight repairs and some of the masonry resetting. The cracks in the brick arches and the remaining domes should be stopped with cement and made watertight.

The flight of stone steps, leading up to the stone platform in the north-west corner of the building, should be dismantled and the steps reset; the small pillar at the back of the steps supporting the stone floor above requires resetting and to be made strong. The fallen stones of the cornice running round the platform should be replaced in their proper position and the whole corn made complete. The fallen steps on the other side should not be rebuilt.

All the loose stone and brick *debris* of the fallen domes should be carefully removed, and the mosque thoroughly cleaned out and the floor levelled up, and

provision made for the drainage of rainwater under the roofless interior. The jungle should be cleared from the compound, and the boundary wall built up roughly with the blocks of loose stone scattered about. It should be built up sufficiently high to keep out cattle. The large tree standing at the north-east corner should have all those branches, that overhang the mosque, removed.

## CENTRAL PROVINCES.

### District Raipur.

(65) *Sirpur.*—A very small village on the right or east bank of the Mahanadi river, which here spreads over a vast expanse of sandy bed, about 37 miles east by north of Raipur town. The ancient name seems to have been Sripura, and it must have originally been a city of considerable size and importance to judge from the endless number of remains of all sorts of buildings, chiefly temples perhaps, scattered about the surface of the ground for a good many square miles, and now mostly hidden by dense forest. These remains chiefly consist of mounds of decayed brick and stone, often containing ruined sculpturse, with carved pillars of an early date, that look like 7th or 8th century work; most of these, however, are broken or too advanced in decay to be of much use in a museum. To inspect this site thoroughly it would be necessary to camp there for three weeks or so, and excavate some of these large heaps of brick and stone and sort out the sculptures worthy of being preserved.

The only temples now standing of any interest are the fine old ruined brick and stone temple known as Lakshmaṇa, and the more modern-looking building on the banks of the river known as Gandheśvara.

(66) *Temple of Lakshmaṇa.*—This is the only temple now standing that may be said to form anything like a complete ruin and to retain in their original places any of the sculptures and carved surfaces of former days.

The shrine is still standing with the greater part of its brick tower, the upper portion being decayed and covered in grass and rank weeds.

The temple is of red brick, picked out with stone and built on a rather high platform on cell foundations; it faces the east. The mandapa has gone, but traces of the walls and the bases of the pillars that supported the roof remain. The sanctum entrance is richly carved and of unusual size. Carved on the door lintel is a decayed figure of Vishṇu reclining upon the folds of the serpent Śesha, and representing the birth of Brahma. Down the two outer sides of the door-frame are the usual ten avataras of Vishṇu, five on each side, while the inner sides are adorned with pairs of figures. The inner mouldings of the door-frame are particularly richly sculptured. From the sculptures the temple appears to have been Vaishṇava, and to judge from the style of the building, probably dates to the 7th or 8th century.

The brickwork is particularly good and very ornamental, the ornamentation being carved on the brickwork after the walls were built; the surfaces and joints have been rubbed down to a smooth surface, that could not be obtained in plain moulded brickwork; the carving, too, is very clearly cut and carried out as though executed in stone, little heed being paid to the joints between the bricks, which are so wonderfully fine as to be hardly perceptible in places.

Within the shrine is a small loose image of a Nāga Rāja, similar to those depicted in the paintings at Ajanta, seated in a natural pose, upon the folds of a huge snake, whose five hooded crest rises from behind and canopies the head of the man. This is the present object of worship by the few who visit the shrine. The figure was clothed, when I saw it, and covered with flowers; but as there was no priest in charge at the time, I entered the sanctum and removed those things in order to take a photograph of this rather uncommon object of worship and carefully replaced the clothing after I had finished.

The temple has been covered with a coating of plaster at some period, I think, subsequent to its building, or they would never have gone to so much trouble in rubbing down the brick surfaces of the building.

There is no second or false roof between the floor of the sanctum and the pyramidal tower roof (as is usual in stone structures), which therefore is the real and only roof of the sanctum, and high up above the doorway is a large triangular opening, that probably had an ornamental projecting window frame in front to give light to the interior of the sanctum and to lessen the weight on the stone architrave below. This temple, the two ruined brick ones at Kharod, and a similar one at Sheorinarain, are all of the same construction and evidently of the same period, and it is an interesting fact that they have all decayed in exactly the same manner; the front where the great triangular opening is going first, and ruining most of the sides of the tower at the same time but leaving the whole of the back wall in good condition, forming a sort of shell to the ruined tower. However, this particular temple has not yet decayed to such an extent as the others, but it will soon go like the others if it is not faced up in front with new bricks.

(67) In the Public Works Department list of works carried out in the Raipur district during 1906-07, it is stated that the repairs to this temple have been completed and have cost Rs 1,599, the total expenditure to the end of March 1907. On visiting this site on the 26th and 27th December, I found that the repairs have not been completed, and there remains a considerable amount to do here before the repairs are in any way complete. The work done is satisfactory enough and does credit to the unfortunate man in charge of the work, who lost his life through the bite of a mad dog in May last. Since then nothing has been done; the work was left just as it was and as it is now, bricks, mortar and scaffolding left in the same position as they were on the day the accident happened. I suppose the men struck work out of fear and no longer having a competent man to look after them. In any other country but this it would seem absurd for the work of Government to come to a sudden standstill, lasting for over seven months, simply because an insane dog chooses to make himself objectionable.

A new estimate will have to be framed to complete the work, as the old one is about worked out, and there are no more funds to go on with.

(68) *Sculptures.*—Close to this temple on the south side are a number (about 80) of carved pillars and decayed sculptures, collected together on two low circular platforms, far too small to contain them. I suppose some of these are those which it was proposed to remove to Raipur; many of them are far too large for any bullock-cart to carry, and all too decayed and damaged to be of very much use in a museum, although they are still most interesting and show signs of particularly good work here and there, and are all 7th or 8th century work at least. I beg to suggest that they should be preserved where they are and in the following manner. A large low platform should be built about 35 feet long and 20 feet broad, big enough to take in the existing two circular platforms, which should form part of the proposed new one; it should be about two feet high, the front retaining wall being parallel to the path leading to the temple, the north wall may have to be higher than the south wall on account of the ground sloping on this side.

The new platform should not be an expensive item in the estimate, as more than half of it is already made; it simply means building four new retaining walls enclosing the existing platforms and filling in the ground with loose stone and earth where necessary, and erecting the wire fence round it when finished.

(69) I see in the "List of Ancient Monuments in the Central Provinces" that the temple and old sites, including the sculptures, are protected by the Act of 1904. This is very satisfactory, but the above suggestions should be carried out all the same, and the old custodian, who at present looks after the shrine and who was absent the day I was there, should be informed that this building belongs to Government and is in a Government forest, and that he must not alter or deface any portion of the building in any way and that the use of whitewash, colourwash or paint is strictly prohibited and no cooking or fires can be allowed within any part of the building or its enclosure. If this is not done, it is as likely as not, that some day the man in charge will take it into his head that a little colour would liven up the place, and immediately proceed to make himself busy painting all the sculptures a vivid scarlet, or if he does not do this, he is certain to replace the whitewash on the door-frame

that Government have just gone to the expense of having cleaned off. Their ideas about altering and defacing ancient monuments and most other things are totally opposite to ours.

Mr. Cousens suggested excavating some of the numerous old temple sites at Sirpur "under the eye of a subordinate officer of some intelligence." I quite agree with him with regard to excavating these sites; but as they are now protected by the Act, there is no hurry about starting the work or getting out an estimate; when the work does commence, I should like to be on the spot to superintend it.

(70) *Gandheśvara Temple.*—A modern temple on the banks of the Mahanadi, built of ancient materials collected from the numerous old temple sites at Sirpur. It contains many interesting inscriptions, sculptures, and some beautifully carved pillars supporting the modern roof. I believe most of the inscriptions have already been published. However, I took estampages of the whole lot, seven in all, and have sent them to Dr. Sten Konow, the Government Epigraphist. I took a number of interesting photos of the pillars and sculptures, one being a very large image of Buddha, with an ornamental halo round his head, upon which is engraved the Buddhist confession of faith in letters of the 8th century. The sculptures are built into the modern walls; most of them are decayed and many completely spoilt with thick coatings of red paint. The new revetment walls and long flight of steps down to the river are quite a good piece of up-to-date work and do the temple authorities every credit; the wall is about 50 feet high, and the river actually rises up to the doorway in the wall about 40 feet above the ground and winter water-level; the river and its vast sandy bed is quite a mile across here. I took a very interesting photograph of it from the roof of the temple. Sirpur and its ruins have been described in full in Cunningham's Archæological Survey of India Reports, and it is useless repeating it all here.

(71) *Arang.*—A large and prosperous-looking village 22 miles to the east of Raipur, on the high-road from the latter place to Sambalpur. There is here an old ruined Jaina temple of the 11th century. Only the sanctum tower remains and this has been extensively repaired on the east and west sides; the repairs were apparently carried out when the two iron straps were put round the upper portion of the tower to keep the building together, when it was used as a survey station many years ago. The north and south sides are complete, although the sculptures are rather decayed. The building is of stone, the whole of the outside being profusely carved in the usual way, many of the subjects being obscene. The sanctum doorway has been rebuilt and is no longer interesting, but was probably a richly sculptured one. The interior is small with an ornamental carved dome; standing against the back wall and facing the west are three great standing images in a row, carved in black stone and highly polished, having ornamental scroll work containing well carved elephants above their heads and round the sides. The whole thing is a fine piece of work and in excellent preservation and well worth taking every care of. The temple belonged to the Digambara sect, whose images are nude. The very long arms of Jaina standing images * are well seen here, where the finger tips reach to the knees. On the exterior of the sanctum tower are the usual Jaina devīs. In the upper central niche on the north side is Brahmā, while in a corresponding niche on the south side is Gaumukha, a favourite image of the Jainas.

(72) *Navagaon.*—A village consisting of a few huts, 12 miles from Raipur on the road to Arang. Here on the banks of a small tank close to the road are the remains of a few decayed modern temples of no interest in themselves. The largest building consists really of two buildings separated by a wall between the two *maṇḍapas*; many of the pillars and bits of carved stone built into the walls have come from the ruined temples at Sirpur, and are beautiful and interesting, but, unfortunately, too decayed to be worth removing to Raipur.

They are safe enough where they are and well protected by a good roof. The temples are not used, I believe. Judging from the cobwebs across the

* Arms reaching down to the knees (*ā-jānu-bāhu*) have always been looked upon by the Indians as one of the outward marks of a great man (*mahā-puruṣha-lakshaṇāni*). Their best representation in sculpture may be seen on the Jain images.—T. Bloch.

sanctum entrance, no one could have passed through for a year or so, although both cells contain uninteresing and ruined objects of worship. No subvention by Government is necessary.

(73) *Rajim.*—A town situated on the east bank of the Mahanadi river, and 27 miles from Raipur, on a branch of the Raipur-Dhamtari narrow-gauge line. It contains an interestiug group of temples dedicated to Vishnu, the principal of which is that of *Rājīva-Lochana* (the lotus-eyed), which is visited by all pilgrims on their way to Jagannath. Close by is the temple of *Rāma Chandra*, interesting on account of its beautifully sculptured pillars supporting its roof. Another temple of some interest is the one on a small island in the Mahanadi, known as *Kuleshwar.*

(74) These temples, together with their sculptures and inscriptions, are fully described in Cunningham's Archæological Survey of India Reports, also in Mr. Cousens' notes of 1904. I quite agree with Mr. Cousens that Cunningham is wrong in ascribing the date of the temple of Rājīva-Lochana to the same epoch as the temple of Lakshmana at Sirpur. Cunningham was led astray by the antiquity of the set of copperplates and inscriptions at Rajim. In the first place these copper plates (dated about A.D. 800) have nothing to do with the temple of Rājīva-Lochana, nor indeed with Rajim at all. Cunningham evidently judged the whole building from the manifest antiquity of the pillars, door frames and sculptures, used in constructing it. There is very little doubt that almost everything contained in the temples at Rajim, of any antiquity or interest, originally belonged to the old temples at Sirpur, and was brought from there by river, to construct the present obviously modern temples. Were it not for these objects of interest brought from Sirpur, the temples themselves would not be of the slightest interest, as their architecture is clumsy, lacks correct proportion, and is painfully modern, made vulgar by the lavish display of white-wash and paint.

(75) *Deo-Baloda.*—A small village about 12 miles to the west of Raipur. It possesses an old ruined sandstone temple. The building is small, consisting of a sanctum and square *maṇḍapa*, or open hall supported on beautifully carved pillars. The floor of the *maṇḍapa* is 4½ feet above the ground and appears to be built on cell foundations, having a descent of four steps into the sanctum. The temple is an old Saiva one, facing the east, with a *linga* enshrined in the sanctum. The *śikhara* or tower of the sanctum has fallen, save for a few stones piled up some feet above the roof of the *maṇḍapa*, but the lower portions of the sanctum walls appear to be in fairly good condition, and it would not be a difficult matter to build up the three outside faces of the fallen tower, as high as the *maṇḍapa* roof, by resetting the fallen carved stones and sculptured panels, which once adorned these sides, most of which are lying on or in the large heap of stone débris at its base. Five very ornamental sculptured bands adorn the sides of the *maṇḍapa* for a space of about five feet, representing processions of elephants, horses, boar and antelope hunts with dogs, chariots, horsemen and bowmen; some of these scenes are particularly good and show a good deal of life and action. The lowest three bands are continued round the base of the sanctum. From the style of these sculptures and the particularly beautiful pillars supporting the roof of the *maṇḍapa*, I should be inclined to think this building dates to the beginning of the 11th century. I noticed only three obscene groups amongst the sculptures, which is rather exceptional in temples of this style and age. I consider this building well worth protecting from further decay and worth keeping up at Government expense. Although very dilapidated, it is still used for religious purposes, but I was informed it had no owner. Before any repairs are carried out, it should be protected as an ancient monument under the Act of 1904.

(76) *Raipur.*—The remains of the fort is acknowledged to be the most ancient structure in Raipur, and this is said to have been constructed in A.D. 1460. Within the fort, now only a mound of earth, overgrown with jungle, are numerous temples in various stages of decay, all modern and of no interest.

At the extreme west of the town is the modern temple known as the Dudhadari Math, and as an instance of elaborate modern work it is interesting. It is a large building, apparently built chiefly of red sandstone, but now covered over with plaster and whitewash. It has a sanctum, *antarāla*, *maṇḍapa*

and portico, with a small ornamental spire over the portico, the sanctum tower or spire being quite a handsome piece of work and very much superior to the usual style of modern Hindu architecture.

The red stone columns supporting the roof of the portico are beautifully carved, so are many of the columns supporting the roof of the *maṇḍava*, but these had just been painted in gaudy colours and looked particularly vulgar. An ornamental projecting parapet wall runs round the roof of the *maṇḍapa*, which, I believe, is flat. I was not allowed inside the *maṇḍapa*, the door being locked, but the front wall is partly open, forming windows on each side of the entrance; one can get a glimpse of the inside, although the interior is very dark; the end nearest the sanctum must be in total darkness. The only light that finds its way into the building enters through these window-like openings in the front, and as though to purposely add to the darkness of the interior, two corrugated iron sheets have been placed above the windows to obscure the light. On each side of the *maṇḍapa* walls outside are five panels, representing male and female figures in obscene attitudes, carved in stone and then plastered over and alone, of all other sculptures, as if specially to attract attention, gaudily coloured.

The building stands in a large courtyard containing a number of small shrines, apartments for priests and pilgrims, cooking houses and servants' quarters. I noticed a number of young women about the place, who appeared to be servants of some kind. The courtyard is surrounded by high walls, having rather handsome, massive, wooden doors in the entrance gateway. I saw six interesting sculptures and statues lying inside close to the temple, which obviously originally came from Sirpur. I took photographs of these and several of the temple before leaving.

## Bilaspur District.

(77) *Ratanpur.*—This village is situated 16 miles to the north of Bilaspur and contains numerous picturesque remains of ruined temples, tanks and Sati monuments; there are also the remains of an old gateway, with traces here and there of a city or fort wall. However, they are of little interest, and date mostly from recent times. The earliest remains here consist of pillars and sculptures, that have been taken from some ancient temple that no longer exists, and have been utilized in the adornment of the city gateway and walls, and a few of the modern temples now standing; a richly sculptured stone door frame of a temple does duty as a postern in the city walls and parts of this wall contain ancient sculptures inserted as panels; all these are of the style of the Khajurāhā sculptures and mostly obscene.

It is possible that most of them came from the old ruined temple at Pāli, 12 miles north-east of Ratanpur, which still contains numerous sculptures of this class, carved in similar stone; in that case they would belong to the beginning of the eleventh century.

On the west side of the village is a group of more or less modern temples. The oldest of these is that known as the *Mahāmāi temple*. The whole building is so thoroughly encrusted with coats of whitewash, that it is almost impossible to say exactly what lies beneath. It appears to have been a Jaina temple originally. Over the shrine doorway in the principal niches are seated Jinas, while rows of smaller Jinas adorn the mouldings of the same.

Built into the wall on each side of this doorway is an inscription. According to Mr. Cousens, the one on the east side, consisting of four lines, compares Ratanpur to the capital of India, and mentions one Govinda as being appointed Governor of Ratnapura; that on the west side, of eleven lines, begins with a salutation to Viśvakarma, and praises a Sūtradhāra of the name of Chhitaku, son of Manmatha of the Kokāsa family. The inscription is dated Samvat 1552 (A.D. 1496).

The temple stands in an enclosed courtyard facing a fairly large tank, the retaining walls of which appear to have once been of masonry.

(78) On the north bank of this tank, is a small stone temple, known as the *Kanthi temple.* It is built in a composite style of Hindu and Muhammadan architecture and presents a very patchy, unpleasant appearance, made still worse by recent rough masonry repairs. In the outside faces of the walls,

ancient sculptures have been inserted as panels; they appear to have originally come from the same temple as those built into the gateway and city walls mentioned above. But for these sculptures the building would be of no interest, and I suppose this is the reason why it has been repaired by the Public Works Department on Mr. Cousens' suggestion. However, the presence of ancient carvings put into the walls of a modern temple, does not necessarily call for a wholesale repair of such a building, and it will be much better to remove the carvings to some place of safety, wherever this can be done.

The foundations have sunk on one side, causing the building to crack and open out in several places, but the settlement appears to have gone as far as it is likely to go, and together with the recent repairs, this temple may stand for many years to come, although it is still in a very dilapidated condition. Any further repairs should be carried out by the owner of the temple, and no subvention by Government is necessary now or in the future.

There are twelve small sculptured slabs chiefly of black stone, collected on the temple platform; these should be sent to the Nagpur Museum as soon as possible, or they will be taken away by the villagers to adorn their own huts. The whole lot could be packed in one bullock-cart and despatched to Bilaspur railway station, with very little trouble or expense. I understand there is no local objection to their being removed.

The same remarks apply to the sculptures and carved temple doorway, built into the old gateway in the ruined fort walls. If there is no local objection, they should be removed at once before they are mutilated or stolen. About the village may be seen several Jaina images in black stone, all mutilated; there is a very large one on the north-east bank of the tank facing the police lines.

These sculptures have nothing whatever to do with their present surroundings, since the temple to which they originally belonged no longer exists, and if, as I have suggested, some of them came from the ruined temple at Pāli, it would be quite impossible to replace them there in their original positions, as the building is too decayed for any repairs of that kind. A few of the best sculptures scattered about the village were sent to Raipur some time ago, and no time should be lost in removing those I have mentioned also, specially those in the old gateway and ruined fort walls.

(79) In the vicinity of the ruined temples and tanks are scores of little *Sati monuments*, each being generally a miniature four-pillared or four-walled shrine, set on a fairly high masonry platform and mostly coated in plaster or whitewash; a few contain very rough sculptures of a man and woman standing side by side.

There is a temple on the hill to the north-east of the village, which looks imposing and very picturesque from a distance, but is disappointing on closer inspection; it is a whitewashed structure, avowedly modern; it may be occupying an ancient site, and is possibly built of ancient materials. The stones, however, are quite plain, and there is nothing to show that they are ancient. There are a few minor temples and ruins on the hill, also in the decayed city, on the banks of stagnant pools and tanks, and one finds numberless other temples in various stages of decay, all modern, all very dirty, and devoid of interest. Archæologically, apart from the inscriptions and sculptures, Ratanpur is of no interest and does not contain a single building worthy of conservation.

(80) *Pāli.*—About 12 miles north-east of Ratanpur, along a particularly bad cart track, which crosses a river ford and passes through some beautifully wooded country at the foot of a small range of hills, one comes to the small village of Pāli, which only consists of a few huts; here at the south-west end of the village is a fine large tank, showing traces here and there on its banks of the remains of several small temples or shrines. Of these only one remains standing and is in a dilapilated condition. It is known locally as the Mahādeva temple. It is built of stone in the Khajurāhā style, and is situated on a small raised platform or terrace and is probably built on cell foundations, as parts of the floor sound hollow, when struck; the sanctum has been dug up, doubtless in search of treasure, but has now been repaired. The temple faces the east and was dedicated to Siva, and dates from the beginning

of the eleventh century. Steps led from the portico of the *maṇḍapa* down to the tank below, which faces it.

The interior of the *maṇḍapa* has been richly decorated, the dome being ornamented with concentric circles of cusped hollows richly fretted and curved; the lowest course represents a series of figures in various running attitudes. The sanctum doorway is beautifully carved. Two extra pillars appear to have been added in front of this doorway, in line with the side pilasters of the sanctum entrance, to support an architrave, which had failed, hiding the exquisite sculpture behind; these pillars, although beautifully carved, are different to the rest of the work, and appear to me to have been added at a later date. The *maṇḍapa* measures 21 feet in length and is 20 feet in breadth; it has been partly rebuilt, the additional walls across the angles, which have been erected to support the dome, making the building look as if it were originally octagonal in plan, whereas it was originally square, with balconied windows on each side. The interior of the sanctum measures 6 feet square, the roof being circular, formed of overlapping stone courses. The exterior of the sanctum tower, or *śikhara*, which is about 40 feet in height, has three principal faces as usual; the mouldings are deep, bold and richly carved, and the rows of statues and obscene figures in panels running round the lower portion of the tower are well executed and superior to the usual class of such sculptures.

The figures, of course, show the exaggerated proportion of the human form peculiar to Hindu sculpture, but the general effect, when viewed from a distance, is quite good.

It may be possible that the wonderful curves and abnormally developed hips and busts of the female figures, as protrayed by the Hindu sculptor, do not so much betray a lack of sense of correct proportion or a wish to express an ideal,* as a desire to create work that may be seen and easily understood at a distance, or from a considerable height. His treatment of the human form permits of the utmost play of light and shade, and although the figures certainly show a want of proportion, the high lights, and particularly the strong shadows produced, are nevertheless very convincing. Some of the subjects sculptured on the lower portion of the sanctum tower are grossly indecent from our point of view, in which respect they rival the sculptures at Konarak.

The figures are rather small and carved on slabs of reddish stone, which are inserted as panels in the main building, which is of a particularly hard, dark grey stone; like the sculptures at Konarak, the figures appear to have once been polished. Unfortunately, a thick coating of plaster nearly fills up the hollows and indentations, and the delicately carved figures are only partially visible, where time and weather have removed the coating.

The outer carved stone surface of the sanctum tower has fallen from the upper portion, and now rises bare and rugged, crowned only by the *amalaka*, which has also suffered much.

This temple was originally built entirely without the use of any cementing material between the joints, a method of construction which soon spells ruin, when once vegetation has taken root between the joints of the masonry and is allowed to remain. I believe the ruin of this temple to be due to vegetation alone, as the stone used in its construction is practically everlasting and is as good now as on the day it was first cut.

(81) An estimate was framed by the Public Works Department in July 1904, amounting to Rs. 771, for repairs to this temple, on the lines suggested by Mr. Cousens in his memorandum No. 88, dated the 10th March 1904, and approved by him on the 21st July 1904.

In the Public Works Department list of archæological works carried out in the Central Provinces during the years 1906-1907, and sent to me for publication in my Annual Report for 1906-1907, it is stated that the repairs to this building were completed, and had cost Rs. 543, the total expenditure

* I hold the artist's desire to create an ideal alone responsible for those exaggerations. Indian artists reversed the ancient motto: *ut pictura, poesis*, and followed slavishly the poets and their descriptions of female beauty. Hence the large hips, the thin waist, and the breasts shaped like two waterpots (*kucha-kumbha*).

T. Bloch.

up to the end of March 1907. On visiting the site on the 8th December 1907, I found that not only was the work far from complete, but a number of items provided for in the estimate had not even been attempted. The upper five courses of the dome of the porch had been reset in a very clumsy manner, but no attempt to fill in the joints with cement both internally and externally, as provided for in the estimate, had been made. This work was started on the 9th December 1907, and the work on the exterior of the dome was more or less finished before I left Pāli. It is stated in the estimate that "cement mortar will also be filled in the joints and cavities of the upper portion of the spire where the outer facing has fallen, exposing the rough exterior of the inner dome." This is quite the most important repair mentioned in the estimate, yet no attempt to carry out the work has been made, neither could the work be satisfactorily completed without the use of scaffolding, which will have to be brought from Bilaspur, as there is no bamboo or timber suitable for this purpose in the vicinity.

Another provision mentioned in the estimate which has not been carried out, is the replacing of sculptures collected from the earth and *debris* during the excavation work. I was informed by the Public Works Department overseer, who inspected the building with me, that about 30 carved stones and sculptures were found and collected, ready to be replaced in the numerous empty panels in the faces of the building, from where they had fallen; only five or six very inferior ones now remain lying on the temple platform on the east side; the rest have been carried off by the villagers, as one might have expected, if they were left lying about unprotected for any length of time, instead of being replaced in the empty panels as soon as possible. One hundred rupees is the amount provided in the estimate for this item.

Less than ten rupees was provided for the removal of trees and vegetation from the building and the ground around, including the cutting out and killing of the roots of those trees growing in the masonry of the building. A rough attempt to carry out this work has been made, but it will have to be done over again, before satisfactory completion is obtained. The roots should be cut out with a hammer and chisel, care being taken not to disturb the joints or cracks in the masonry more than possible. The remains of the roots that cannot be removed should be well soaked with proper weed-eradicating solution, which is made and sold for this purpose and is far superior to coal-tar; the cavities caused by the removal of the roots should then be filled up with coloured cement mortar, so as not to show where repairs have been carried out. The same remarks apply to all cracks, cavities and open joints in the upper portion of the spire and throughout the whole building generally. There should be plenty of funds available for this work from the savings made by striking off some of the items provided for in the estimate. This work is of more importance than any other repair to the building, and the longer it is delayed, the more costly and difficult will the task become.

(82) This temple at Pāli, and the larger one of the two at Janjgir, are the only ones of any importance in the Bilaspur district, and both are well worth putting into a thorough state of preservation and keeping up at Government expense. These temples should be declared "protected monuments" under the Ancient Monuments Preservation Act, VII of 1904. Since the broken *Yoni* of the *linga* has been placed in the sanctum of the temple at Pāli, as suggested by Mr. Cousens, the building is in danger of being used as a place of worship, and if this happens, it will be impossible to protect it under the Act. If an agreement is entered into with the owner, he should be made to understand that sub-section (*c*) of section 5 includes the restriction of the owner's right to whitewash, colourwash or paint any part of the building or sculptures that it may contain, without due notice being given, and Government permission being obtained, before the work is put in hand. Further, that no fires or cooking shall be allowed in or on any part of the temple or platform. It may, perhaps, be as well to call the attention of the owner also to sub-section (*d*) of section 5, which restricts his right to levy toll or to exact fees from any portion of the public. This often occurs with unscrupulous owners of temples that have been repaired at Government expense. If they do not actually do it themselves, they employ others to act for them, who spare no pains to trick the ignorant public into believing that this fee or toll

is levied by Government for the upkeep of the building, and must be paid before they may visit the temple.

This matter should be satisfactorily settled before any further repairs are carried out at Pāli or Janjgir.

(83) In the Public Works Department list of archæological works carried out in the Central Provinces during the years 1906-1907, the repairs to this temple at Pāli are mentioned twice, as two distinct items in the list of works carried out in the Bilaspur district. Serial No. 22 mentions repairs to the Mahadeo temple at Pili (Lapa Zamindari), amount of estimate Rs. 771. This must be a mistake for Pāli, as there is no such place as Pili, in the Lapa Zamindari, and the amount of the estimate is correct, although the statement that the repairs to this temple have been completed is far from the truth. Serial No. 25 of the same list mentions conservation of Mahadeo temple at Pāli, amount of estimate Rs. 327, and in the column for remarks the following statement is made:—"An allotment of Rs. 327 was given for this work in 1906-1907, but it does not seem to have been spent."

I need hardly add that lists made out in this indolent manner, and forwarded to me for publication in the annual report of the Archæological Survey, Eastern Circle, for 1906-1907, are utterly worthless as a record of works that have, or have not, been carried out by the district officers of the Public Works Department. The same is the case with Serial No. 23, Bilaspur district of the same list; here it is stated that repairs to two old temples at Sheorinarain have been completed and cost Rs 418, the total expenditure to the end of March 1907. In the first place, the temples mentioned are not at Sheorinarain, but at a village called Kharod, about two and-a-half miles north-west of Sheorinarain, and have nothing whatever to do with the latter place; secondly, only one temple has been repaired, and the repairs are so far from being complete, and the new work was so bad, that I gave orders to stop all further repairs. It was never suggested by Mr. Cousens, or by any one else, as far as I am aware, that any of the temples at Sheorinarain should be repaired. Unless the subordinate officers of the Public Works Department, Bilaspur district, can be induced to take an intelligent interest in their work, both in the office and on the works, any further repairs to the ancient monuments of this district would be waste of public funds.

I quite realize the difficulty the Public Works Department have in getting anything like skilled labour, specially in an out-of-the-way place like Pāli, and the trouble and expense of carting all building materials by road from Bilaspur; also that they may have far more important and useful work to attend to, than the repairs to ancient monuments. However, if they undertake to carry out the suggested repairs to these old buildings, care should be taken that these difficulties and contingencies are provided for in the estimate, and they should take the necessary steps to see that the work is satisfactorily completed.

(84) *Janjgir.*—A small village, adjoining Naila railway station, 26 miles east of Bilaspur. Here are two ruined temples probably dating to the 10th century. The larger temple of the two is a fine old temple, possibly dedicated originally to Sūrya, as this divinity holds the place of honour in the principal niche on the back or west wall.

The building stands on a high platform or terrace, the retaining walls having been repaired by the Public Works Department, upon the west side of a fine large tank, about a mile and a half from the railway station.

The smaller temple, which is only a few yards away from the larger one, appears to have been extensively repaired at some remote period, and although much smaller than the other, was a highly decorated temple; the shrine seems to have become ruined, and new walls and a new tower have been built, but very simply, with no attempt to reproduce any of the original sculpture or carving. The *maṇḍapa* is altogether ruined, the only remaining portions being preserved by the roots and stems of a large *peepal* tree growing close to the temple, which uphold in a close embrace many of the large, richly carved stones.

I consider the larger temple to be the most valuable ancient monument in the Bilaspur district: at present the building is not used as a place of worship, and probably never has been, as the temple was never completed; but now that the temple has been repaired at Government expense, there is every reason to

believe that attempts to do so will be made now or in the future, and in order to stop this, and the trouble that may arise out of it by the owner of the temple white-washing, building additions, destroying, removing and in numerous other ways altering and defacing the monuments, this temple should be protected under the Act of 1904 and be kept up entirely under Government control.

The larger building consists of an unfinished tower, facing the east, built entirely of stone in the Khajurāhā style, but free from obscene sculptures. The tower has three principal faces as usual, all profusely carved, and the sculptures inserted in the two rows of panels around the sides are particularly good, both in design and in execution. Besides Vaishnava figures, such as Varāha and Narasiṅha, we find Brahman, while other statues and panels represent Devīs, dancing and music girls, ascetics and griffins ; the mouldings around the base of the tower are deep, bold and richly carved. The great decorated entrance to the sanctum on the east side is particularly beautiful ; its scroll mouldings of undercut arabesque running around it are very fine. Above the entrance are Brahma, Vishnu and Siva; Vishnu occupying the centre, while between them are the nine planets.

The interior of the shrine is plain and empty, and probably never contained an imaget or objecof worship, as the temple was never completed, and is present somewhat dilapidated appearance is due rather to its having been originally left unfinished, than to decay and destruction at the hands of man. The gargoyle projecting from the north wall, to carry away ceremonial washing water from the image within, has not had its channel cut through ; it has only been begun, so there is no doubt that the image or object of worship was never installed in the sanctum and the building never used as a place of worship.

This building has been well repaired by the Public Works Department, as suggested by Mr. Cousens, but the further repairs suggested by Mr. Marshall, the Director-General of Archæology in India, in his notes on conservation in the Central Provinces, dated the 22nd January 1907, have not yet been commenced. When I was at Bilaspur, I enquired about the new estimate for these repairs, and I was shown a rough draft, framed on the lines suggested by Mr. Marshall. It provides for all the necessary repairs suggested, and if the work is carried out properly and according to the specification it should give every satisfaction when completed, and no further repairs to this building, if it is kept free from vegetation, should be necessary for the next twenty years more.

(85) *Akaltara.*—A small village, 17 miles east of Bilaspur on the Bengal Nagpur line, and about ten miles west of Janjgir. There are a number of sites of old temples and a few decayed ones standing, all of no interest.

The only object of interest now at Akaltara is an inscription of 19 lines, containing 26 verses in Sanskrit, built into the south side of the modern temple of Siddheśvara Mahādeva. Mr. Cousens gives an account of this inscription in his report for 1904. The fragment of an inscribed slab with beautifully cut letters, that Mr. Cousens saw lying outside this temple, has been sent to the Raipur Museum, and I had an estampage taken from it, which I have forwarded to Dr. Sten Konow, the Government Epigraphist.

(86) *Kotgarh*—A small village, one and-a-half miles due north of Akaltara. Here is a large oval shaped fort with earthern ramparts about 50 feet high, the earth for it having been dug from a very broad and shallow moat which encircles it. On the east and west sides are modern masonry gateways more or less in ruins and of no interest, except that the one on the west side contains a very small inscription, about one foot long and two inches wide, with characters which resemble those of the 10th century; but the letters are much worn and only just visible. The large block of stone on which they are cut, together with the few ruined and decayed statues built into the gateway of the east side, have nothing to do with their present surroundings, being much older than the masonry gateways, and originally came from some old temple. In the centre of the large enclosure within the fort, was a large tank, apparently oval in shape, into the middle of which projected from the west end a raised earthern site, which had some building erected on it, traces of the walls of which still remain. It was probably a temple and may have contained the

ruined sculptures now built into the gateway mentioned above. Outside the east gate, lying uncared for, are two black stone images very well carved; they are about two feet high and one foot broad; they evidently represent some royal personage. I saw images of this particular personage at Ratanpur, Kharod and Sheorinarain, and it may be possible that they represent one of the Kalachuri rulers of Ratanpur, as most of the inscriptions in the Bilaspur district have some references to these rulers of Ratanpur, or certain feudatories of theirs, and the inscriptions and statues appear to be of the same stone and of the same date. They are all so much alike in size, detail, material and execution, that one would think, they must have all been carved by the same sculptor; they certainly are all copies of one original, even if they do not represent the same royal personage. These two images at Kotgarh should be sent to the Raipur Museum without further delay; they are only one and-a-half miles from the railway station of Akaltara, on the main line to Raipur; both could be packed in one bullock-cart and sent to the station, with very little trouble or expense, and there is not likely to be any local ojection to their removal as they are lying outside the fort, uncared for and unprotected, and are not built into the gateway like the rest of the sculptures here.

There is a very similar image to these in the Raipur Museum, which I fancy must have come from Ratanpur; it is a very beautiful and perfect specimen, and represents the same figure, but there need be no fear of overcrowding the Raipur Museum with a number of statues all the same; duplicates can always be exchanged with other museums for new specimens.

With the exception of the decayed sculptures and inscription in the gateways of the fort, Kotgarh is of little interest. There are similar forts at Kotmi and Pamgarh, small villages in this locality, but they no longer contain anything of interest.

(87) *Gotaura.*—A village eight miles west-north-west of Kotmi, on the road to Bilaspur, and I should think about 14 miles from Akaltara station. There are several temples here, but all those now standing are more or less modern and of no interest in themselves, but one contains some very old sculptures and statues, taken from an old building that no longer exists. In Cunningham's reports, Volume VII, he mentions this village, through which he seems to have passed on his way to Bilaspur from Akaltara. He mentions having seen a number of carefully executed and finished statues in black stone: he does not state where they were, except that they were no longer in a temple and that his enquiries for existing temples showed that none were standing. He found, however, the sites of several temples and numerons stones, plain and sculptured, almost entire. I walked through the village after inspecting the temples he failed to discover, which are of little or no interest, hoping to find some of the carved stones built into the modern huts, but I saw no trace of any. However, I did find a number of statues and sculptures collected together in an open and otherwise empty hut, somewhere about the centre of the village, in one of the numerous narrow passages, that do duty as streets. It would be impossible to describe its exact location, as all the streets have the same width, and apparently there are no main streets, side or back streets; they are all slums, the width of a bullock cart. Five of these statues are in black stone and well carved, as Cunningham mentions, but they are no longer in excellent preservation. However, these particular five in black stone are well worth obtaining for the Raipur Museum; the others are not worth removing. None of them are used for any religious purposes, and appear to be merely stored here and protected by a thatched roof. I did not enquire if there would be any objection to their being removed, but no doubt if the request to have them removed is made by the Deputy Commissioner of the Bilaspur District there will be no local objection.

(88) *Kharod.*—A village about two and a half miles north-west of Sheorinarain or Seori-Nārāyaṇa. There are a number of temples here, but only three of any interest, the rest being more or less modern. My chief object in visiting this site was to see how the Public Works Department had repaired two old brick temples, as suggested by Mr. Cousens.

In the list of works carried out in the Bilaspur District during 1906-1907, it is stated that these two temples at Kharod have been repaired, and that the work is now completed, the total expenditure up to the end of March 1907

being only Rs. 418, whereas the amount of the estimate was Rs. 840. For some extraordinary reason best known to the intelligent person who made out this list of works carried out, or rather not carried out, in the Bilaspur District, the small village of Kharod is called Sheorinarain, I suppose because Sheorinarain is an important town on the Mahanadi and is about two and-a-half miles away from Kharod, and has nothing whatever to do with the latter place.

Only one brick temple has been repaired and the work is very far from being complete. The other fortunately has not been touched, so no money has been wasted in tinkering about with this building.

The repairs that have been attempted to the ruined brick temple on the south side of the village are so ludicrous, and give one so much the idea that the work must have been personally superintended by the owner of the temple, that I instructed the Public Works Department subordinate, who visited the site with me, to stop any further repairs to any buildings at Kharod.

In the list of ancient monuments in the Central Provinces protected by Government under the Act of 1904, "the old temple at Kharod" is declared as protected. I understand that the old temple referred to is one of those two ruined brick temples, that Mr. Cousens suggested should be both protected and repaired by Government. It probably refers to the one on the north side of the village, and not to the one on the south side, where repairs have been attempted. At any rate it is to be hoped so, for in that case, as the temple is not in use, and past all useful or necessary repairs, the beautifully carved stone doorway and lintel (the only objects of interest now remaining) should be removed as soon as possible to the Raipur Museum.

(89) In spite of all the nice things that Mr. Cousens has said about these two ruined brick temples at Kharod, both are now far too decayed for any useful or practical repairs, and nothing short of rebuilding them would be of any use. Personally I think it is a pity the one on the south side of the village was ever repaired, and I feel sure Mr. Cousens would think so too, if he saw these repairs. I consider it useless to try and complete the work now; it would only be wasting more money. Since the building has an owner and is used for religious purposes, it would also be useless to try and obtain the sculptures and carved pillars (now the only objects of interest) for the Raipur Museum; they are quite safe where they are, as long as the owner does not paint or whitewash any of them or otherwise alter or deface them. As I have already mentioned in my notes on the temple at Pāli, above in paragraph 82, the owner of a temple should be made to thoroughly understand what is meant by "altering or defacing an ancient monument," as their ideas and ours on this point are totally opposite. The restriction of the owner's right to use white-wash, colour-wash or paint on or in any part of the building or objects that it may contain, without first obtaining Government sanction, should be insisted upon; also, that no fires or cooking be allowed in or on any part of the temple or platform on which the building stands, and that no fee or toll be taken from any portion of the public unless offered voluntarily.

The above restrictions, however, should not apply to the interior of the sanctum, or to any object of worship that it may contain; here the owners might be allowed to do as they please, as happily, the interior of sanctums and the objects of worship they generally contain, are of no interest archæologically.* I beg to suggest that all ancient monuments, worthy of being conserved at Government expense, should be protected by the Act passed for this purpose, and the suggestions I have made with regard to the restriction of the owner's rights insisted upon before any repairs are carried out to the building and thus prevent the owner of a building from making himself a nuisance, after Government has repaired the building for him free of cost.

The above suggestions, if carried out, will in no way affect the religious worship or observances of any community, as they do not apply to the interior of temple sanctums, or to the objects of worship that they may contain.

(90) The only temple of any interest now standing at Kharod, with the exception of the two ruined brick temples mentioned, is the largest and

* I am afraid, this is not always the case. A number of interesting old statues are placed inside of some modern temples and hidden away from view by modern alterations.

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most important one, with regard to its sanctity, here. In Cunningham's reports, Mr. Beglar mentions this temple as a large dark temple containing an inscription dated in Chedi Samvat 933, and adds "to which I was not permitted access," so he was only able to conjecture, what the real plan of the building was like. He seems to have had the same experience at Raipur, when visiting the temple there, known as the Dudādhari Math, as he states: "I was only allowed to see it from a distance, so that even my shadow or the wind blowing past me should not pollute the temple," and adds that this temple is one that is well worth a visit and study by such as being orthodox Hindus are allowed to approach it. In my short experience I have found that by being firm but polite to those in charge, I have generally managed to see all I cared for and to make a thorough inspection of the building with the exception of the sanctum, before leaving; and I have often received every assistance from those in charge of the buildings, in spite of the real or imaginary pollution or desecration my presence there may have caused. In this way I inspected both these temples, where Beglar was refused access, and both are well worth a visit.

This large modern looking temple at Kharod owes its present appearance to extensive repairs and restoration, both internally and externally. On the day I inspected it, the work of whitewashing the interior, together with one of the old inscriptions, had just been completed, and I was informed that it was done every three years, and judging from the difficulty I had in removing the whitewash from the inscriptions, the coating being about a quarter of an inch thick, I believe it.

The temple stands on a very high masonry platform, the retaining walls of which are carried up higher than the level of the platform, thus forming an enclosure wall, or rather high parapet around the terrace, and this wall, together with its lower portion, is sufficiently high to prevent any part of the building, except the roof and upper portion of the sanctum tower, from being seen from the ground below. The outside walls are of rough masonry and plaster with a modern ornamental parapet above, and the outside of the temple together with the minor temples or shrines on the platform, appear to be of the same construction, and would be quite uninteresting, if it were not for the sculptures and statues they contain.

The main approach to the temple leads up a very narrow flight of stone steps, built in the north side of the platform; there is also a small stone stairway leading up to the platform from a little court-yard below, with high walls, containing shrine chambers above, on the east side of the platform, which forms a sort of back entrance. The temple faces the east and in plan is similar to our own churches, the main entrance, aisle and sanctum being in a straight line, with four massive stone pillars on either side of the aisle supporting equally massive stone beams, which form a series of square panels supporting the flat roof above; the whole forming a low heavy ceiling thickly encrusted with whitewash. The pillars, many of which are beautifully carved and appear to date from the 7th or 8th century, are only about seven feet high, and as there is only a very small window in the north wall, the only light which finds its way into the building is through the open doorway, making the interior particularly dark and gloomy. The size of the *maṇḍapa* would be about 23 feet long, 18 feet broad and about nine feet high. The sanctum entrance is small and forms a short and narrow passage, with very thick walls leading into the shrine chamber, which is a small circular, low, domed cell, free from all light. In the centre of the cell are the remains of a much worn and decayed linga, forming a shapeless mass of stone about a foot high, owing to its antiquity and the numerous offerings and libations it has received; around its base is a very beautiful and accurate model of huge king cobra,* with expanded hood and protruding tongue, poised over the ruined linga as though guarding it; its body and tail encircle the base; I should think it would measure at least eight feet long if uncoiled, and its body is about as thick as a man's wrist and appears to be made of solid copper, the scales on the body and detail are wonderful and quite the most realistic thing

* Another specimen of this comparatively rare type of a linga with a cobra curling around it, has been seen by me at Bina in the Sagar District, Central Provinces.

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in metal work I have ever seen, specially when viewed by the dim light of a little native lamp, as a I saw it. It is by no means uncommon to come across the real thing in some of these old temples. At Arang near Raipur, two very large snakes have taken up their abode in the ruined *amalaka* which crowns the building about 50 feet from the ground; they live on the birds that settle or roost on the tower and may often be seen sunning themselves on the decayed stone work just below the *amalaka*.

The sanctum doorway is richly and boldly carved, the two side pillars, supporting the lintel above representiug half life size female figures standing under trees; it is the same figure so often reproduced in the sculptures at Sanchi; on the left hand side of the entrance there is some very good Nāga sculpture, representing designs in twisted snakes, the stone being of a light buff colour. The two pillars immediately in front of the sanctum entrance are very fine and well carved, twisted Nāgas being the chief ornamentation; some of the other pillars are well carved and appear just as old as these, but those furthest away from the sanctum are plainer and of very much later work. Although at first this temple appears so modern and uninteresting, specially from outside and the quantity of whitewash displayed inside, the linga, sanctum, sculptures and carved pillars are as old and interesting as anything at Kharod, and I believe that they still stand in their original place, and are not additions taken from some older temple and added to a newer one, as is generally the case, but that just the reverse has happened, the new work has been added to the old; the temple was probably of brick, similar to the ruined ones mentioned by Mr. Cousens, and became decayed in the same manner, but as it contained such an ancient and holy linga, every effort has been made to preserve the building, the present *maṇḍapa*, shrine chambers on the platform, etc., being added at the time of the extensive repairs. This would account for the new pillars near the temple entrance, the present *maṇḍapa* being a new addition to the original portico of the old temple that stood in front of the sanctum entrance and like the ruined brick temple to the north of the village, it probably never had a proper *maṇḍapa*, but only a porch in front of the sanctum. The buildings on the east side, now in ruins, appear to have been erected as quarters for ascetics and pilgrims and probably built at the same time as the rest of the additions and repairs. The temple is built on cell foundations like those at Sirpur. The sculptures and statues built into the modern walls and placed in the shrine cells on the platform have evidently been taken from some ruined temple in the district and appear to me to date to the 10th or 11th century and were added to the temple when it was restored.

The large inscription is in the north wall of the *maṇḍapa*, and is dated in the Kalachuri era 933 (A.D. 1182).* It is in a very fair state of preservation, and I had a good estampage taken from it.

The smaller inscription in the south wall was completely hidden from view, being thickly plastered over with coats of whitewash a quarter of an inch thick. I had this removed and the inscription well scrubbed down and took as good an estampage, as its decayed surface would allow; the characters are much earlier than those of the bigger one. I have forwarded the estampages to the Government Epigraphist.

The temples here that are being used for religious worship are in good repair and are very well cared for by those in charge, with the exception of the brick temple being repaired at Government expense. There is a large stone quarry close at hand yielding first class building material, which probably accounts for the excellent repairs carried out by the villagers. I was informed that the inhabitants of Kharod rather resent any help from Government in keeping their sacred buildings in repair. This is not so difficult to understand after seeing the recent repairs to the ruined brick temple on the south side of the village.

Beyond removing the carved door frame of the ruined brick temple on the north side of the village to the Nagpur Museum, and preventing the owner of the other brick temple from defacing or otherwise altering the sculptures and carved stones, no further action by Government is necessary to the buildings at Kharod.

* See Ind. Ant. XXII, page 82.

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(91) *Sheorinarain.*—A fairly large town on the north bank of the Mahanadi river, about two and-a-half miles from Kharod. The temples here are mostly gathered together in one group and surrounded by an enclosure wall. The most interesting of them is a large ruined brick temple, picked out with stone, consisting of a ruined tower with a beautifully carved stone door-frame and pillars; it is evidently about the same age as those at Kharod and Sirpur and is of the same construction. It is far too decayed for any useful or practical repairs, and to attempt anything of the kind would mean rebuilding the whole tower to save a carved door-frame; the same remark applies more or less to the temples at Kharod already described, and personally I do not think we are justified in going to the expense, the sooner they fall in ruins the better, so that we may obtain the sculptured door-frames for the museum, and another 20 or 30 years will not do any harm to the carved stone surfaces. If Government were to repair the temple in order to save the carved door-frame and pillars, it is a certainty that it would immediately be used as a place of worship, and be further out of Government control than ever and considerably further away from all hope of obtaining its only existing objects of interest for museum purposes.

The other temples are all more or less modern and of little or no interest in themselves, but contain a number of interesting sculptures collected from some ruined temples in the district. They appear to me to date back to the 11th century. However, there is no chance of having any of them removed, as they are all in use, for one purpose or another. Mr. Beglar has given a lengthly description of these temples in the Archæological Survey of India reports, so it is useless repeating it all here.

There are no buildings among them, that require any assistance from Government.

### District Nagpur: Ramtek.

(92) About 18 miles to the north-north-east of the modern cantonment of Kamptee, a station close to Nagpur, on the Bengal and Nagpur Railway, is the large village of Rāmtek with its numerous holy shrines and troops of Brahmins. The village is situated at the foot of a small but steep range of hills, which are beautifully wooded; and the view from the top overlooking the hillsides and plains in the distance is superb. There are any number of small shrines and temples about the village, but all I saw were modern and of no interest. The chief group of temples and the most important is the one that crowns the hill at the back of Rāmtek, and very beautiful and imposing they look from below as their multitudinous coats of whitewash stand out against the blue sky like the purest white marble. Distance in their case lends most of the enchantment to the view, as on closer inspection they are sadly disappointing and of very little interest, while their architectural value is minimised by modern additions and the lavish display of whitewash and gaudy colours. These temples and the ruined fort, which encloses them, have been fully described in "Cunninge ham's Archæological Survey Reports" and in the old "Central Province-Gazetteer," so it is useless repeating it all here. Only orthodox Hindus ars allowed inside the temples and no subvention by Government is necessary now or in the future. My object in visiting Rāmtek was to inspect the repairs to the ruined temple on the hill close to the dâk bungalow, that has been repaired by the Public Works Department according to Mr. Cousens' suggetions. This, little ruin is insignificant enough in itself and has nothing but its antiquity to recommend itself. I should be inclined to date the remains of this temple to the 9th century; it looks to me the most ancient building I saw at Rāmtek. I strongly suspect that the group of modern-looking temples on the hill, already mentioned, have been built on an ancient site, the Brahmins taking advantage of the holiness the spot had already acquired by erecting new temples on the old site.

Rāmtek contains practically nothing of any real archæological interest and there is nothing worth keeping up at Government expense. It is an ideal spot for artists or amateur photographers, there being endless pictures around well worth reproducing, and the residents of Nagpur are fortunate in having such a glorious spot so near at hand. It is to be hoped it may never be spoilt by modern temples or native huts and the squalor such things bring with them.

(93) *Nildoh.*—Here and at Junapani and Takalghāt in the Nagpur district are some rather curious stone circles, scattered over an area of some acres. They consist of ill-defined circles of large boulders; these boulders are in no way different from the thousands of other stones lying about, except for their arrangement in circles. Nothing is known as to their origin. It is commonly believed that they mark the sites of temporary encampments of the Gaulis or pastoral tribes, who wandered from place to place with their cattle. It is stated that Sir Richard Temple dug up one of these circles at Takalghāt, while he was on a tour of inspection in this part of the district, but only a few iron tools and nails were found beneath some of the stones, so it may be possible that these sites were used for interring the dead.

There are a number of these circles in the district, and the one at Nildoh has been enclosed with a wire fence, but I expect the fence will be in need of conservation long before any of the boulders.

In the new list of archæological works to be carried out in the Central Provinces during 1907-1908, it is proposed to spend one hundred rupees on fencing in similar stone circles at Junapani and Takalghāt. I consider this item in the list quite unnecessary. These boulders have occupied their present positions, it would seem for many centuries, and there is no reason why they should not remain for all time, and the same remarks apply to the earthen mounds and stone circles said to exist at other places in the district, which I had no time to visit, and which I do not consider of sufficient importance to be worth visiting from the information I received from those, who have seen them. Funds are urgently needed for other more important ancient monuments, and it would be better to have these put into a thorough state of repair before spending any money over natural boulders arranged in circles by man. As all these stone circles have been protected under the Act, I do not consider any further action necessary.

## District Chanda: Chanda Town.

(94) The head-quarters of the district, situated at an angle formed by the junction of the Erai and Jhatpat rivers. It now has a station on the Great Indian Peninsula Railway, the line being opened in February last.

The town is of considerable size, and the older portion is completely surrounded by a continuous line of wall crowned with battlements, five and-a-half miles in circuit, with crenulated parapets and broad ramparts, traced in re-entering angles and semi-circular bastions. The thickness of the walls is about ten feet, and for the greater part of the circuit they are in a good state of preservation; on one side they form a good protection against the flood waters of the rivers. The gateways offer good specimens of Gond art, as they are ornamented with sculptures of the fabulous master lion overpowering an elephant, the symbol of the Gond kings. The only buildings of any consequence are some tombs and temples of the later Gond kings.

Chanda was the capital of a Gond dynasty, whose supremacy seems to have lasted from about the twelfth to the eighteenth centuries. The city is said to have been built by Khandkia Ballāl Shāh in the 13th century. But as this prince, according to the native annals, was only four generations prior to Bālājī Ballāl Shāh, the contemporary of Akbar, the date of the foundation of the city cannot be placed higher than A.D. 1450. The capital of the earlier Kings was at Ballālpur, ten miles south of Chanda and now called Ballārpur, where there is a ruined stone fort and the remains of an old palace attributed to Bhīma Ballāla Sinha, the founder of the Chanda Gond dynasty. As he was ten generations prior to the founder of Chanda, the establishment of the Chanda Gonds may be referred to about A.D. 1200.

Nothing is known of the Chanda district prior to the Gond occupation by Bhīma Ballāla Sinha. But the caves and some of the ruined temples at Bhāndak, a village about 16 miles north of Chanda, show that this was the capital of a considerable kingdom for several centuries before the time of the Gond kings.

(95) *The Gond tombs.*—These are situated within a high walled enclosure near and outside the east gate of the town close to the Achaleśvara temple.

These are eight in number and in a good state of preservation; they are said to belong to the following Kings and Queens:—

(1) Hirsha, the 11th Gond King.
(2) Hirai, the Queen of Hirsha.
(3) Bālājī Ballālshāh, the 14th Gond King.
(4) Dhundirāmshāh, the 15th Gond King.
(5) Gangābāi, the wife of Krishṇasbāh, the 16th King.
(6) Bīrshāh, the 17th King. This is the largest and best tomb.
(7) Nibonibhya Ballālshāh, the son of Nīlkaṇṭhshāh.
(8) Kodya Ballālshāh.

Only one has any pretentions to architectural beauty; this is the largest tomb. Within this one is some elegant perforated screen-work. It is a pleasing looking building in the Muhammadan style. The others are plain substantial looking buildings, but heavy in appearance, of different sizes and plans, and of no architectural interest. These tombs are in a good state of preservation, but still require a few minor repairs, before the present repairs by the Public Works Department can be said to be satisfactorily completed.

(96) *Temples.*—These cannot be said to be of much archæological interest, and all are comparatively modern. There are two, however, worthy of being placed on the list of ancient monuments. These are the Achaleśvara temple, alongside of the Gond tombs, and a small temple, or rather a ruined sanctum tower, close to the Municipal office, known locally as the Mahadeo temple. Both these buildings are small stone structures, the exteriors of the sanctums being profusely sculptured, having small carved panels of a light buff coloured soft stone, representing a variety of historical and mythological scenes and subjects; there are also hunting and animal studies, the carving of some of the elephants being particularly good. These sculptures have not the vigour and boldness often met with in older work, but they are nevertheless interesting and have some claim to beauty and elegance, and it is refreshing to find any trace of these desirable attributes in modern temples, as most of them are only interesting as painful examples of the shocking deterioration of architecture in India.

Both these temples are used for religious purposes, but in the case of the Mahadeo temple, I was informed it had no owner. This little building was either never finished, or else the maṇḍapa or hall in front of the sanctum entrance has fallen and the stones have been removed from the platform on which the building stands; the spire is also missing, but what does remain is in very good preservation, and ten Rupees would be sufficient to remove the two small trees growing over the doorway and making this portion of the roof watertight with cement mortar, and I beg to suggest that these petty repairs should be carried out and the temple protected under the Act. No subvention is necessary with regard to the Achaleśvara temple, but it is worth recording on the list as a monument of interest. Many of these comparatively modern buildings are not of much interest to us, but some of them will eventually become both interesting and instructive to future generations, showing what progress or otherwise architecture has made. The sculptures also cast a good deal of light on the customs, pastimes and dress of the people who built them. If a little intelligent interest had only been taken in similar buildings a hundred years or so ago, what a vast amount of labour and expense might have been saved to-day, and what a quantity of valuable historical evidence would have been at hand, much of which is now lost for ever, owing to ignorance and neglect.

There seems little doubt that both these temples were built about the same date and probably by the same architect and builders, as the style of the sculptures is exactly the same, and I feel certain these sculptures were executed by, or under the surveillance of, the same sculptor, whatever difference there may be with regard to their antiquity, as recorded by native annals or traditions. I should think they date about 1800 A. D.

(97) A few other objects of interest at Chanda are the swimming bath and old well in the compound of the Forest office, the large tank at the back of the jail, and the old palace gateway approaching the jail from the main road. I consider these worthy of being placed on the list as objects of interest, as

they cast some light on the princely style in which the Gond kings lived. The old palace gateway is in very good preservation; the roof, however, should be made quite watertight with a coating of cement mortar, and the rubbish collected in the entrance should be removed and a proper roadway made. If it is necessary to have this entrance into the jail compound closed, it should be done properly from inside the compound with a wire fence and not barricaded with a heap of unsightly rubbish, that spoils the approach to the gateway from the main road, which is the front of the gateway and the only site of any interest or architectural beauty. With a few alterations and small expense it would be possible to make this old gateway a really handsome approach to the jail. The same remarks apply to the ornamental swimming bath in the compound of the Forest office; this might be made into a more or less up-to-date swimming bath for the benefit of the Enropean residents of Chanda, with very little expense and without destroying any of its original elegance. At present, it presents a most dilapidated appearance owing to the plaster columns and a rotten old shed erected over it and other rubbish placed round the sides as screens, whereas the original bath and pavilion are in a good state of preservation; one of the old pillars supporting the roof requires repairing, otherwise the building is sound and the water supply is still in working order. The old well is a wonderfully good piece of construction, and it is a pity to allow the vegetation to take root between the masonry of the retaining walls. If this is not removed, expensive repairs will become necessary in a few years' time. This well is both useful and ornamental and should be better looked after.

(98) I do not consider that any of these objects are worth repairing from a purely archæological point of view, but I beg to call attention to them as objects of interest, some of which might be turned to good account by the Municipal Committee for the benefit of the residents of Chanda. With regard to the swim ming bath, I should be happy to submit drawings showing what I consider might be done with the present structure to make it both useful and ornamental and at the same time preserving all its old characteristics as an ancient monument, should the Municipal Committee consider my suggestion worth adopting.

(99) *The walls and gates.*—These are, on the whole, in a very good state of preservation, and repairs by the Public Works Department are still in progress. These repairs really amount to actual rebuilding, and I do not consider we are justified in completing the work in the same style as the repairs already finished. The walls of the fort are about six miles in circuit and there are many miles of wall in a perfect state of preservation, including the gateways and bastions, and I do not think it is necessary to rebuild any more on the original old plan. It is very desirable that the work should be completed now that so much has been done, but I do think we should try and cut down the expenses by reducing the height and thickness of the new walls, especially as those bastions, about six in number, and that portion of the wall, about five hundred feet, which requires to be built up are in an out-of-the-way part of the city and will never be noticed by any one. The old parapet wall is about seven feet high and quite prevents any one taking a walk round the ramparts, from enjoying the view or the air outside the town. If this parapet were reduced in height by not reproducing the merlons on the walls or bastions, this walk around the city walls, which is at present so monotonous, might be made enjoyable, and a great deal of expense might be saved at the same time. As I have already mentioned, there are many miles of the original old wall with its gateways and bastions now in a good state of preservation for any one wishing to study or admire the real thing, and where further repairs are necessary, this portion will probably never be seen, except by those who are quite indifferent whether the wall is built up, or levelled to the ground. I went the whole of the way round these walls with one of the Public Works Department subordinates, and saw how serious and expensive a matter the repairs to this ruined fort have been and will be, before the work is completed, and it would never do to stop further repairs now that so much has been done and so much money spent. I understand that about twenty-five thousand Rupees have already been spent on these repairs. To rebuild the fallen bastions in the same manner as those that have just been repaired, would cost

at least one thousand rupees each. This, together with the long breach in the walls, means that roughly about eight thousand Rupees will be required to complete the work in the old style, which personally, in the circumstances, I consider a waste of public funds.

(100) *Monuments to British Soldiers.*—There are three monuments on the outskirts of Chanda town said to have been erected by Captain Scott in memory of three soldiers, who fell at the capture of Chanda in 1818. This is all the local information I could obtain regarding them. I inspected them all; but as they have no inscriptions, and apparently never had any, I was not much the wiser for the visit. Two of these monuments are alike in every detail; they are large, well built, important looking stone structures, showing a peculiar blending of Georgian and Indian architecture, crowned by one of those massive stone urns, so familiar in old cemeteries at home. One is situated about one and-a-half miles to the south of the city, close to the railway line and not far from the Lalpeth monoliths. For future reference I will call this monument No. 1. No. 2 is situated three miles to the north of Chanda on the north side and close to the banks of the Erai river. It stands in a very large field, about six hundred yards from the main road. No. 3 is a small insignificant little masonry structure standing in the compound of the Forest Office. Nos. 2 and 3 are mentioned as objects of interest and worthy of preservation in a list of ancient monuments prepared by Mr. Maw, the Deputy Commissioner of Chanda, in 1903, a copy of which I have with me. This is the only official record I have seen or heard of relating to the subject, except that in the new Public Works Department list of archæological works proposed to be carried out in the Chanda district during 1908-1909, it is proposed to place an inscription on the tomb near the Erai river, which is No. 2, and to provide a railing round the grave of a fallen soldier, in the compound of the Forest Office, which is No. 3. For some reason or other No. 1 is not mentioned at all, although it is similar to No. 2, and is the only one of the three that happens to be in a perfect state of preservation. Why No. 3, which is such an insignificant little tomb, should be the only one selected as requiring a railing round it, I fail to understand, as it contains nothing in the way of ornamentation that could ever become damaged by the hand of man. The only repairs necessary to this tomb is to cut down the small tree now growing out of the base, which, if not removed, will certainly ruin the tomb in a few years' time. I should think two annas would be quite sufficient for this work. The idea of enclosing it with a railing is quite unnecessary. It requires an inscription of course, the same as the others do. But in this case I think the grave was erected to the memory of a private soldier and not to an officer. The inscription might be safely worded as follows:—"To the memory of a soldier who died during the siege of Chanda in 1818." I was informed that tombs Nos. 1 and 2 were also erected to the memories of private soldiers, but I do not believe this for one moment, as I have already stated, that these two tombs are large, important looking monuments and must have been erected to officers of distinction, who either lost their lives during the siege or died after the capture of Chanda. The monuments are on the outskirts of the city and about five miles apart, No. 1 in the jungle and No. 2 in the open country; so I venture to think that these men must have lost their lives during the siege. Otherwise, had they died after the capture, they would have been interred in the city, or at least just outside, and the three graves would in all probability have been erected close together. I have arrived at this conclusion because I have since discovered three more tombs, which I will call Nos. 4, 5, and 6. These apparently are unknown to the residents of Chanda, and I found them in the jungle quite by accident. Two of these tombs are similar to Nos. 1 and 2, the third one is a plain masonry tomb, measuring 9′ 7″ × 6′ 9″ and about 2 feet high, having a 1′ 6″ square marble slab in the centre, containing an inscription. They all stand together, Nos. 4 and 5 being on the same base, and No. 6 being a few feet away. They are situated about six hundred yards or more to the left or east side of the Pathanpura gateway, on the south bank of the Jharpat river. They are hidden from view by thick jungle. It was only because I noticed the stone urns, which crown the monuments, projecting above the trees, that I found those interesting monuments, which even from a distance could be recognized

as British tombs. I hurried to the spot and found that two of the three had the following inscription :—

No. 4.

To the memory
of
Major G. I. Goreham.
This monument was erected
by the officers of Artillery
who served under his command
at the siege of
Chanda.
Died 20th May 1818.

No. 5. This is a similar tomb to No. 4, but it has no inscription although a panel has been cut to receive one.

No. 6. This is the smaller tomb and quite plain; it has the following inscription :—

Sacred
To the memory of
Lieutenant William C. Hadfield.
Doing duty with
The 2nd Battalion, 23rd Regiment, M. N. I.,
who died 21st October 1820.
Aged 21 years.

I wrote to the Central Provinces' Secretariat asking if they could suppyl me with any information with regard to tombs Nos. 1, 2 and 3, as I had not then discovered tombs Nos. 4, 5 and 6 I have not yet had a reply at the time of writing these notes, but I trust they may find some information in the early records of Chanda, that may cast some light on these monuments and be of assistance in framing the inscriptions to be placed on these tombs. I could get no useful information from the Municipal office at Chanda or from the Deputy Commissioner's office, as I was informed their official records did not date back so far as 1818, and apparently tombs Nos. 4, 5 and 6 are unknown to the Municipal Committee or the Public Works Department at Chanda, although these are the only tombs with any inscriptions. I was told that tombs Nos. 1, 2 and 3 were the only ones in the district erected to British soldiers, and that the men who fell were privates, and the only three men, Captain Scott lost during the capture of Chanda. This story is evidently believed locally, as I heard it several times from different people, and I suppose it is based on ignorance of facts and local tradition, which may generally be taken as being synonymous. It was only by the purest accident that I was lucky enough to find these tombs with inscriptions, whilst making a short cut through the jungle in order to get to Lalpeth from the Pathanpura gateway. There are a number of ruined Gond tombs, Sati monuments and decayed Hindu shrines scattered about in the jungle on this side of the city, but none are of any interest, and it may be possible that the three tombs I found may have been noticed before, but owing to the Eastern style of a architecture introduced into these Western monuments, they may have been overlooked or mistaken for modern Muhammadan monuments of no interest, like so many in this vicinity. It is only those who know anything about architecture, who could tell at a glance, who built them, without reading the inscriptions. It is sad to think that they have remained for all these years forgotten and uncared for, left at the mercy of ignorant natives to desecrate them at their pleasure. Some sacrilegious vandals have already done their best to deface tombs Nos. 2, 4 and 5, by breaking off and wilfully throwing to the ground the massive stone ornaments, that originally stood at each corner of the pedestals, on which the monuments stand. In most cases vegetation has taken root amongst the foundations, and is doing its best to ruin the tombs, and will certainly succeed if allowed to remain. It is only owing to the fact that all these monuments were particularly well built, that we find them in such a good state of preservation to-day.

I beg to suggest that these six monuments erected to officers and men who fell at the capture of Chanda be protected and thoroughly repaired by Government, and that the work be put in hand as soon as possible and before any other new archæological works are commenced in the district of Chanda.

With regard to inscriptions for monuments Nos. 1, 2 and 5, I think this matter had rather stand over until a search has been made for information in the early records of Chanda: if we can only find out what regiments took part in the siege, it may be possible to ascertain from the regimental records the names of the officers to whose memories these monuments were erected. I feel quite certain they were not erected to the memories of private soldiers. Major Goreham's tomb No. 4 proves this statement, as it is exactly the same as Nos. 1, 2 and 5.

(101) *Lalpeth Monoliths.*—These are situated about one and-a-half miles from the Achaleśvar Gate, a short distance from and on the right hand side of the road to Ballārpur. They consist of sixteen colossal stone images, remarkable more for their size than beauty. They are enclosed by a dilapidated wire fence and situated in a beautiful grove of mango and tamarind trees, the spot being a particularly picturesque one. They must have all been carved on the spot, as most of them are far too large and heavy to have been brought there. In most cases they appear to have been detached rocks lying on the surface of the ground, which were first rudely shaped into symmetrical blocks, and afterwards carved into their present forms. They are scattered around the central image, which is a linga standing on a stone pedestal supported on one side by a large stone elephant. Facing this on the east side is a large stone figure of the bull Nandi, with its face towards the linga. The fish and tortoise incarnations of Vishṇu, Gaṇeśa, a Nāga, with expanded hood, several statues of Siva and Hanuman, are all represented on a gigantic scale, but the largest and perhaps the most wonderful of all is the statue of the goddess Durgā, standing, with ten hands, ten arms and legs. In her five right hands she holds a sword, a thunderbolt, a club, a trident and a shell, and in her left hands a human head, a bow, a discus, and two objects not identified. On a pedestal under her feet, Siva is represented as an ascetic. It is carved out of one solid block of stone and measures 26′ 6″ × 18′ 0″ × 3′ 0″ and its weight must be enormous.

The whole of these figures are executed in a very soft and coarse standstone, which has already suffered much from the action of the weather. All the larger sculptures are lying on their backs on the ground, and I believe that they were never set up, but carved in their present positions out of natural detached rocks found lying on the surface of the ground.

There is nothing to show how old they are, or by whom they were ordered to be carved. They do not appear to be particularly ancient and were probably executed at the command of one of the Gond kings. Local tradition of course is equal to the occasion, and is always ready to supply information concerning any subject that it does not happen to know much about. There are several traditions relating to these monoliths, and for the benefit of those who can appreciate local tradition, I will give one, which is said to be the popular legend. "During the reign of Dhundirāmshāh, there lived a wealthy Komti by name Rayappa, who conceived the idea of doing some memorable act. He accordingly had these colossal images prepared in accordance with the magnitude of his ideas to do good, intending to place them in a temple of the same gigantic proportions. However, he died before he could complete it." For a wonder, there is nothing vastly improbable about this tradition, and it is convenient, if not very convincing. Dhundirāmshāh appears to have been the 15th Gond king, and his tomb is said to be among those already described in these notes, but none of the tombs have any inscription, so one has no check upon local tradition. With regard to the "Komti" mentioned, I find from the last Census Report of the Central Provinces, Part I, page 169, that the name is given to "the Madras caste of traders corresponding to Banias, but their status is not so high as that of the latter caste."

(102) *Ballārpur.*—A small town on the left bank of the river Wardā, ten miles south of Chanda, and the terminus of the branch line of the Great Indian Peninsula Railway from Warora. It was originally called Ballālpur, and was the capital of the earlier Gond kings. Here is a stone fort with the ruins of a palace and gateways, attributed to Bhīma Ballāla Sinha, the founder of the Chanda Gond dynasty. However, nothing remains to support this statement, as the present remains are obviously of no greater antiquity than the older portions of the wall and gateways of Chanda. In the case of

Ballārpur, the present fort is probably built on an ancient site and much of the old material may have been used in its construction. The ruins are interesting and picturesque and the view from the bastion overlooking the river is glorious, otherwise there is nothing remarkable about them. They are of more interest historically than architecturally, and of very little value from an archæological point of view. Still they are well worth preserving from further decay, and it was a wise idea to remove jungle and carry out petty repairs to arrest further decay, as some day, should Ballārpur ever become a town of importance,—and there is reason to believe it may, as it now has a railway station and new coal mines have just been opened and mining is in progress,—these ruins overlooking the river might be utilized to great advantage, as suggested by the Deputy Commissioner of Chanda, by turning them into public gardens for the benefit of the mining population and residents of Ballārpur.

(103) According to the list of archæological works carried out in the Central Provinces during 1906-07, "the preservation of this old fort had cost Rs. 1,095, the total expenditure up to the end of March 1907." There is one very important repair, however, which apparently has been overlooked; this is the exposed position of the foundations, on which the bastion or tower stands. These ruins would be nothing without this well built tower overlooking the river, as it has been recently repaired and made into a most enjoyable spot for anyone wishing to enjoy the glorious view in front of the fort. The whole of this front is built on the steep banks of the rivers. These banks are formed of a peculiar sort of stone, which appears to be either a sandstone that has become decayed, or a sandstone that has not yet become properly formed. On first appearance, there is nothing remarkable about it, and it appears quite an ordinary standstone and fairly hard and strong; but if a piece is broken off, no matter how large or small, and placed in water for a few minutes, the whole mass quickly turns into coarse loose sand. I tried a piece of it in the river; the ripple of the stream was quite sufficient to dissolve and wash it out of sight in about ten minutes. When exposed to sun and air, it becomes hard again. In the rains, the river rises over this bank, and the highest flood level is shown on the photo forwarded with these notes. Those who built this fort, evidently saw the danger the building was in, on account of the river washing away large portions of the bank every year. In order to stop this, a large groin, or stone facing, was built over the bank, immediately under the walls, to save the foundations, about half of which remains and serves its useful purpose. But that portion, which used to protect the foundation of the bastion, no longer remains, having given way long ago, and is now at the foot of the bank, under water. The photograph shows far better than a written description the serious position of the tower, which will certainly eventually topple over into the river below, when the bank has become sufficiently undermined by the powerful stream. In order to avert this catastrophe, the groin or stone facing should be carried round the base of the tower in the same manner as it is on the other side, where repairs are not necessary. I do not consider it necessary to carry this stone facing all along the entire river front of the fort, but only round the base of the bastion; the rest of the bank is covered in thick jungle, having very little weight to carry above, as there are no more bastions. All this vegetation should be left as it is and on no account cut down, as it is the salvation of the bank.

(104) *Bhandak.*—A small village situated about midway between Warora and Chanda on the Great Indian Peninsula Railway. About 12 miles by road, south of Warora.

The caves and temples here show, that this was the capital of a considerable kingdom for several centuries before the time of the Chanda Gond dynasty. There is a long account of these caves, temples and their inscriptions in Volume 9 of Cunningham's Reports. Most of the Gazetteers also mention Bhandak as being of special interest to the Archæologist; this is probably because people, who write Gazetteers, usually copy their notes on Archæology from reports written by others, and not from personal observation. Personally, I think the caves, temples, old stone bridge, and images of Bhandak have been very much overrated and are far more interesting on paper, than they are in reality. Cunningham devotes a chapter on the locality, a

chapter on the temples and one on the caves, illustrated with drawings and plans. So it is not necessary to repeat it all here, neither do I consider the ancient remains of Bhandak, with the exception of the Buddhist caves, which are really a mile and-a-half south-west of Bhandak and have nothing to do with the village, to be of sufficient interest to deserve so much attention. Mr. Cousens, the Superintendent, Western Circle, visited this site in 1905 and submitted his Conservation Notes, dated the 24th August 1905, to Government, explaining what repairs were required. It is obvious from his notes, that the repairs he suggested were only intended to arrest further decay and nothing more, and he particularly mentions that no repairs are necessary to the old stone bridge. On inspecting the site to see how these repairs had been carried out by the Public Works Department, I found that his instructions had been greatly exceeded, so much so, that one might almost say ignored, with the result that there has been a considerable waste of public funds in consequence. I have no fault to find with the actual materials or workmanship, had the work been at all necessary. It is the fact that at least half of it was not necessery, that is so aggravating, especially as it has entirely destroyed every trace of the original exteriors of the three temples, which have been repared.

(105) *Markandi.*—A small village, situated 56 miles south-east of Chanda by road. The village stands on a bluff overlooking the Wainganga river, and is remarkable for an extremely picturesque group of temples. They are enclosed in a quadrangle, 196 feet by 118, and there are about twenty of different sizes and in various stages of preservation. They are richly and elaborately sculptured, and are assigned to the period of the 10th and 11th centuries. The wall surrounding them is of a primitive type and probably older. The largest and most elaborate temple is that of Markanda Rishi. There are also some curious square pillars sculptured with figures of soldiers, which appear to be older than the temples. A full description of these temples, illustrated with plans, is given in Volume IX of Cunningham's Archæological Reports. This group of temples is certainly the most interesting in the Chanda district, and the fallen spire of the large temple is certainly well worth repairing, that is, if the temple authorities are agreeable to hand over the temple to Government, who in return should repair it and protect it under the Ancient Monuments Act. This matter should be settled before any repairs are carried out.

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